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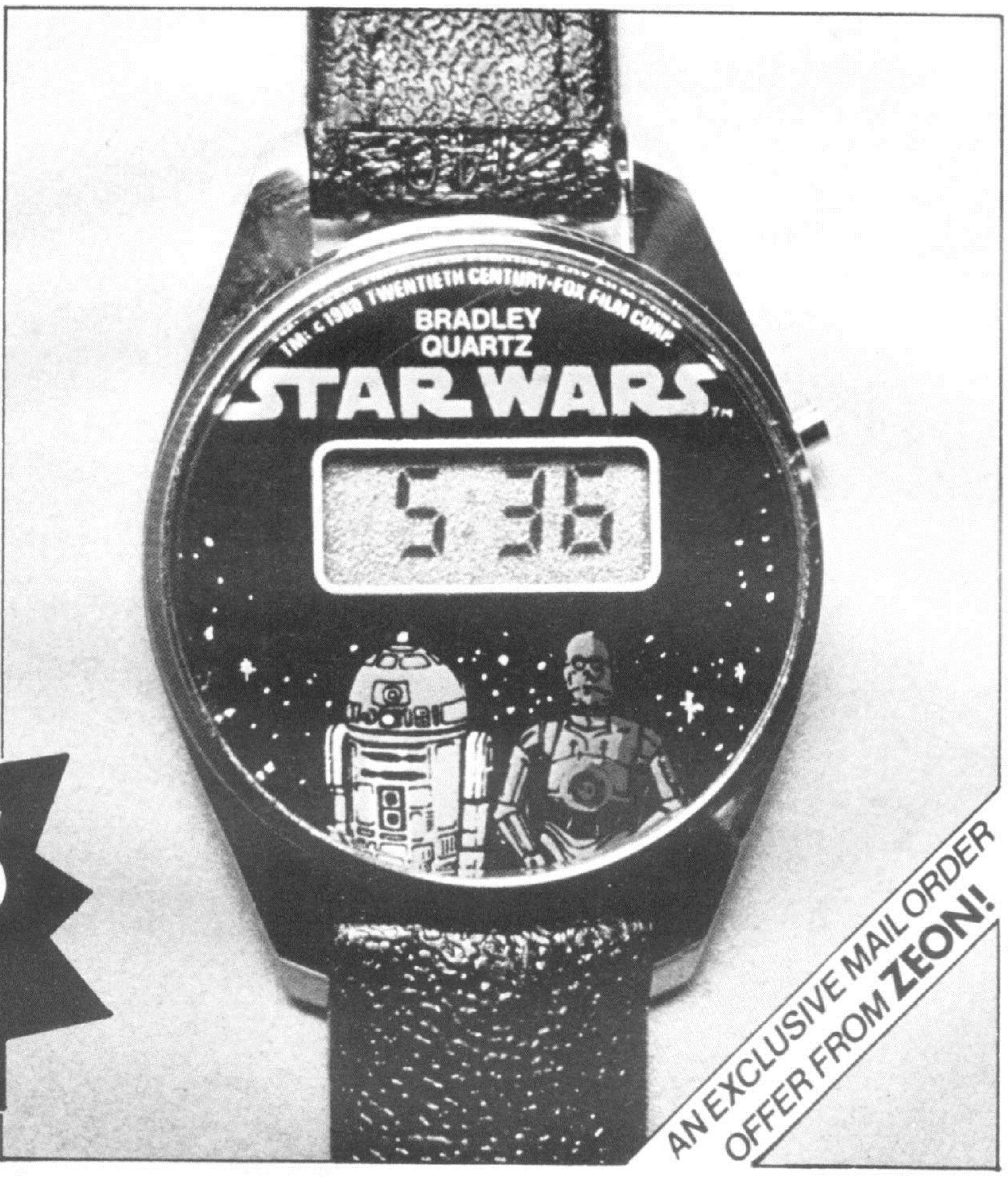

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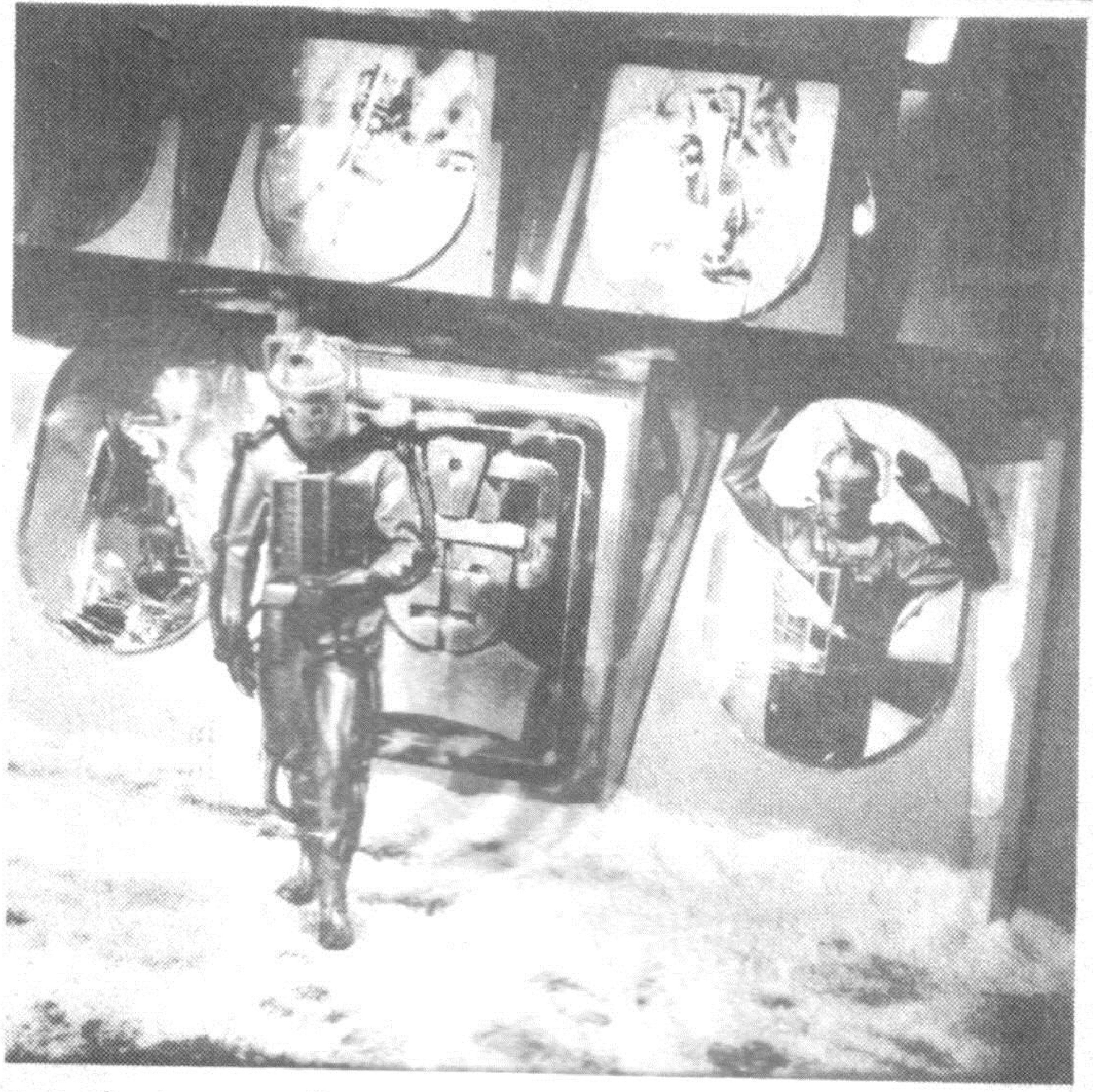
GALLIFREY GUARDIAN

AN ICE MYSTERY TO PONDER



Several of you have written to me of late after the identity of the scene in **Doctor Who** which apparently so terrified Peter Davison in his youth.

Interviewed on a **Pebble Mill** broadcast over Christmas, Davison recalled being particularly unnerved by a scene of several humanoid figures preserved alive in blocks of ice, presumably awaiting the signal to awaken. He further confessed though that he could not put a name to the serial that moment came from.

So, donning a deerstalker I looked back through some of the series' more chilling moments to try to trace the source of this memory.

Keeping in mind that Peter Davison is a confirmed fan of Patrick Troughton's Doctor, two possibilities come to light. Firstly, from episode two of *Tomb of the Cybermen* when the Doctor and company first descend into the sub-zero chamber housing the dormant Cybermen. There is a moment where one of the party chips the ice from one honeycomb, revealing inside the foetal form of a Cyberman.

The second alternative is the climax to the second episode of *The Ice Warriors* where the martian captain, Varga, watched by the terrified Victoria, prepares to defrost the rest of his warrior force, who are likewise entombed in a glacier.

These two would seem the likeliest candidates but let us not forget episode four of *The Key of Marinus* where four soldiers were frozen in suspended animation to guard one of the micro-keys. Due to budget restrictions though these guardians were never actually frozen in the block of ice containing the Key.

A DAY IN THE LIFE

In my review of **Doctor Who** merchandise available for the Christmas market I was just too late to be able to mention the release of a hardback book, *A Day in the Life of a Television Producer* by Graham Rickard, which came out shortly after the magazine went to press.

The book is written for the younger readership and is intended for schools rather than for the home. Nevertheless, it does give a fascinating insight into how a **Doctor Who** story is put together from the point of view of the current producer of the series, John Nathan-Turner. Each page is illustrated and the text broadly covers Nathan-Turner's work during the making of the story *The Leisure Hive* taking in rehearsals, design and discussions with the actors and crew involved. Other pages show John Nathan-Turner visiting the **Doctor Who** exhibition at Madame Tussauds, which he helped to coordinate, interviewing Matthew Waterhouse – minus wig – for the part of Adric and even leafing through the pages of **Doctor Who Weekly** as it then was.

The bad news is that the book costs £3.45 and is only available through educational bookshops though you might be able to order a copy through your local bookseller.

A HOWELL-ING SUCCESS

Considering it is a radical departure from the original version, Peter Howell's reworking of Ron Grainer's **Doctor Who** theme has done rather well for itself by gaining entry to the British pop music charts. It hasn't exactly outsold "White Christmas, reaching only 105 in its highest position, but in an industry almost crippled by falling record sales such an achievement is not to be sneezed at.

Of all the versions and arrangements ever done of the familiar theme none of them ever scored a greater success than the 1978 disco release by Mankind, which made the top twenty around December of that year. No such group ever existed, the name being just a collective title for the session musicians who performed on the record.

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BEANZ MEANZ BOOKZ

Still on the merchandising side of **Doctor Who** I doff my hat to David Duffing from Barrow-in-Furness for what must surely win a prize for the most off-beat sales gimmick ever associated with the time travel series.

As part of a promotion to get youngsters to eat more beans, Cross and Blackwell offered their customers the opportunity to send off for their own pop-up TARDIS.

The Pop-up TARDISes (TARDI?) were actually modifications on the pop-up book principle whereby pictures would spring into 3-dimesional life as the pages were turned.

In return for tin wrappers, eager **Doctor Who** fans subscribing to the offer were sent a slim book printed on the outside to look like a police box. To bring this TARDIS to life all one had to do was open the door (actually the front cover). The first pages depicted a TARDIS interior scene with Tom Baker's Doctor standing at the pop-up console, studying the scanner on which could be seen . . . a tin of baked beans! The rest of the book showed the Doctor battling a mechanised foe which looked like a cross between a Dalek and the robot from **Lost in Space**.

True to form, the valiant Doctor defeated the robots, presumably with his trusty can of beans at his side.

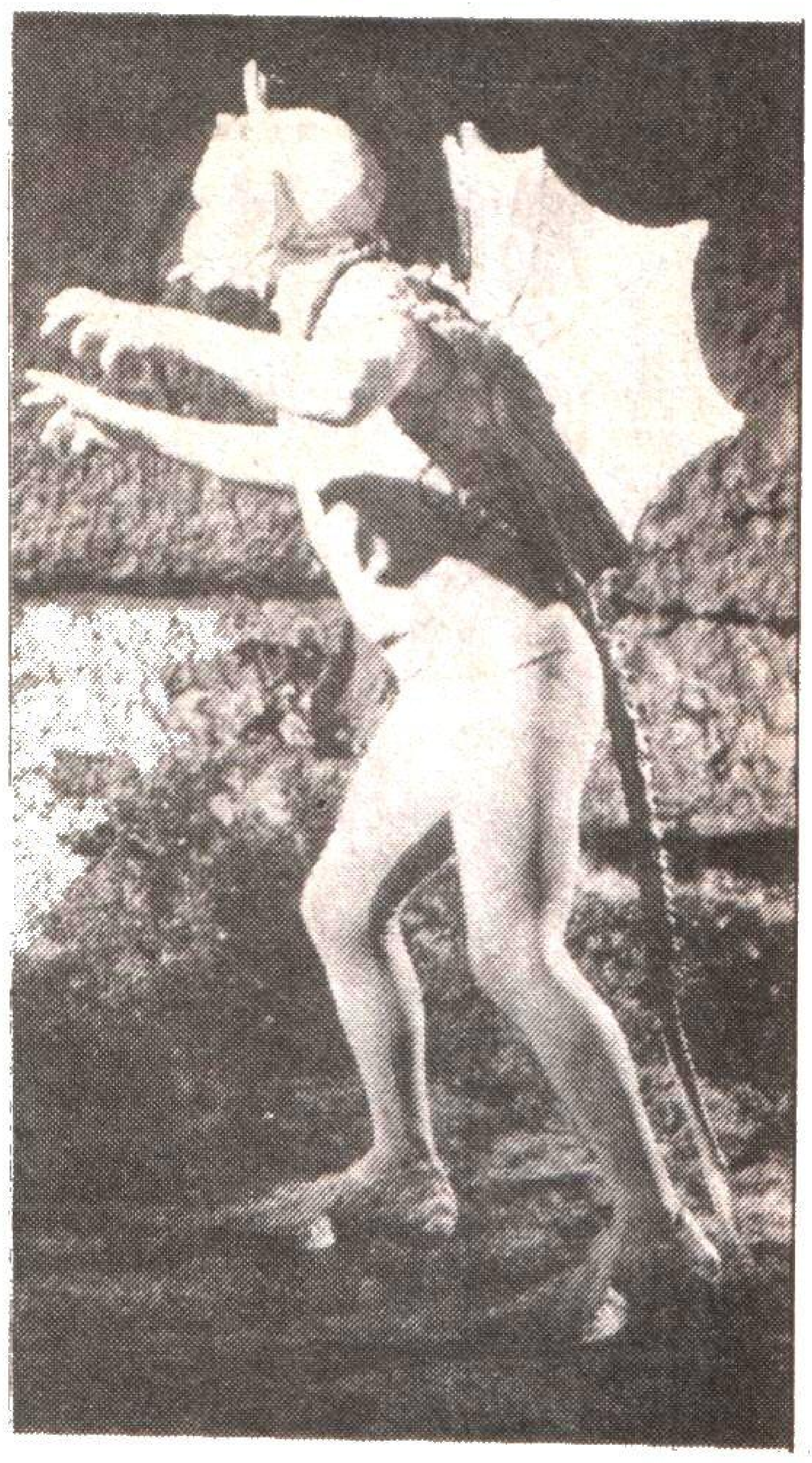
This must surely be the dottiest piece of **Doctor Who** merchandising ever undertaken, but I am eager to hear from any of you who believe you can come up with a zanier example.

FANTASTIQUE

I am indebted to a Scottish fan of the **Doctor Who** tv series I met in Blackpool recently for pointing out an in-joke used in the production of the 1971 story *The Daemons*.

Briefly, *The Daemons* concerns events surrounding the awakening of ancient forces by devil worshippers – led by the Master – during the black magic festival of Beltane, April 30th. The unleashing of the daemon Azal occurs at the climax of an archeological dig being filmed by the BBC. Back at UNIT headquarters, Captain Yates and Sergeant Benton are blissfully unaware of what is happening at the dig, contenting themselves instead with a rugby match being shown of the other channel.

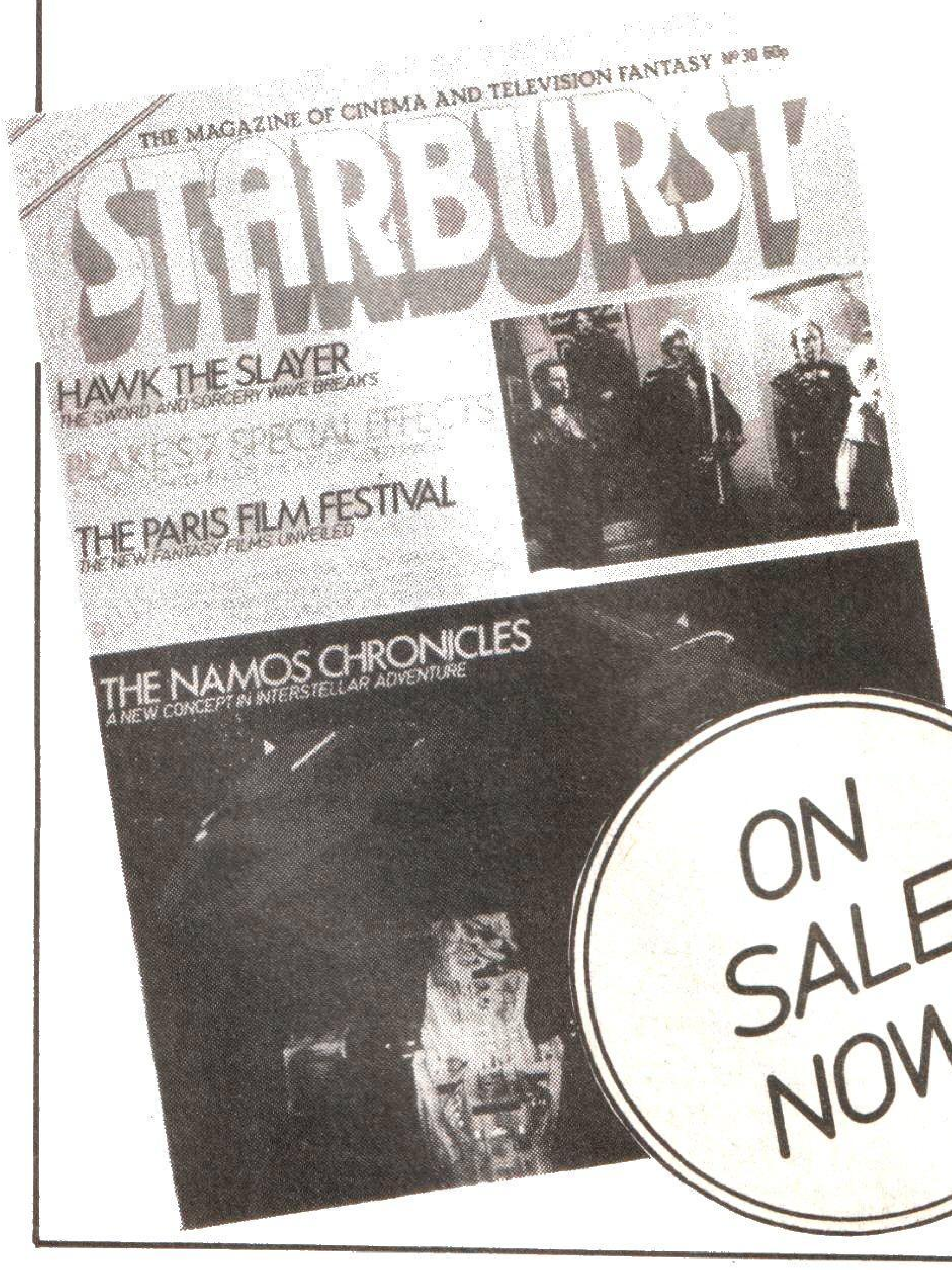
The in-joke is in the choice of the theme music for the rugby broadcast – nothing less than a snatch from Balliol's *Fantastique Symphonia* and specifically the passage titled "The Witches Sabbath".



QUOTATION OF THE MONTH

Sarah-Jane: Are you serious?
Doctor: About what I do, yes, not necessarily how I do it . . .

FOR ALL FANS OF THE FANTASTIC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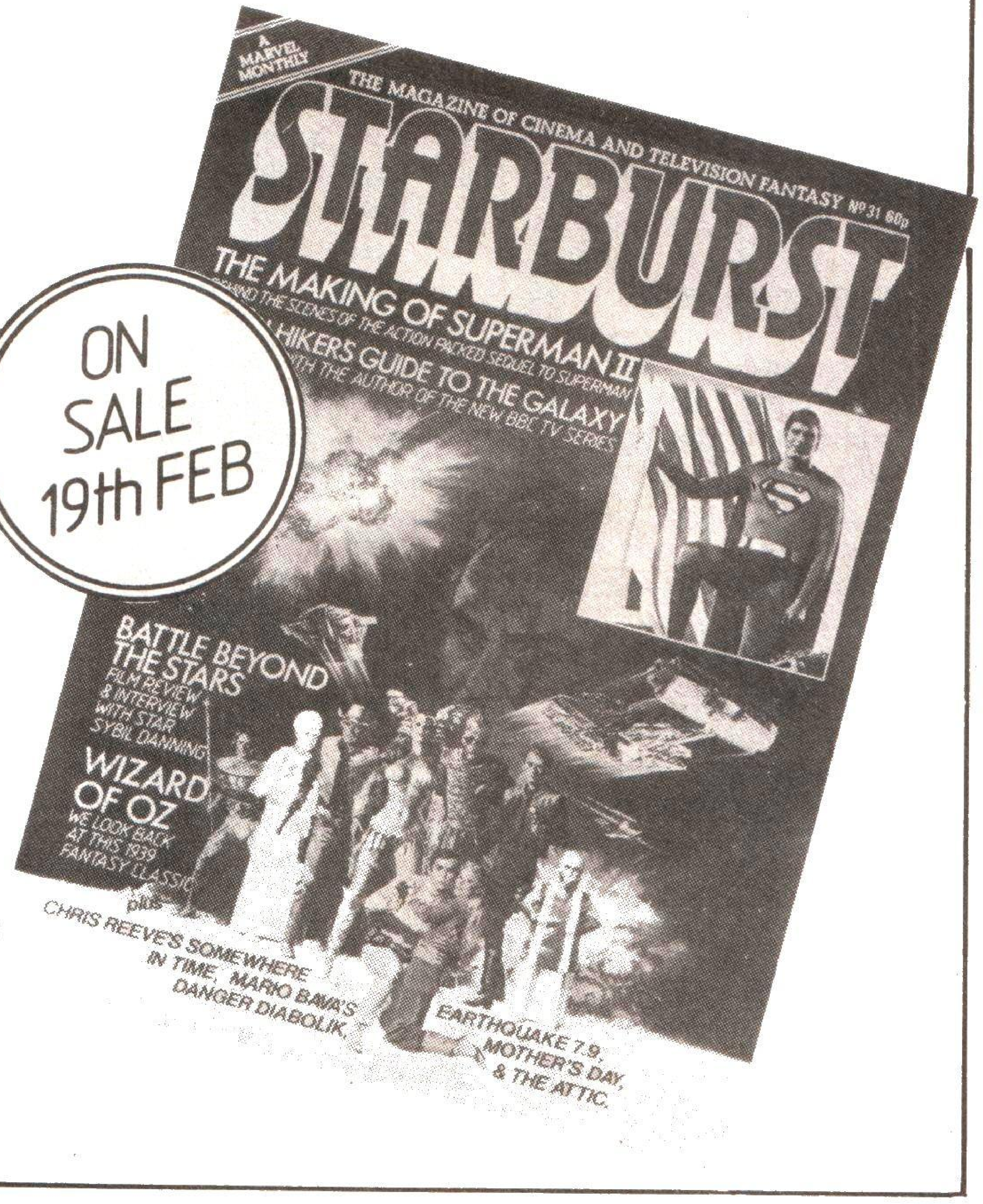
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HIKERS GUIDE TO THE GALAXY
WITH THE AUTHOR OF THE NEW BBC TV SERIES
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FILM REVIEW & INTERVIEW WITH STAR SYBIL DANNING
WIZARD OF OZ
WE LOOK BACK AT THIS 1939 FANTASY CLASSIC
plus
CHRIS REEVE'S SOMEWHERE IN TIME, MARIO BAVA'S DANGER DIABOLIK,
EARTHQUAKE 7.9, MOTHER'S DAY, & THE ATTIC.

ON SALE 19th FEB

DOCTOR WHO LETTERS

I was 15 when **Dr Who** first started which is probably the reason why I have never experienced "unreasoning terror" due to anything the Doctor has met on his travels. There have still been many disturbing moments though and the main causes are as follows:-

Most frightening incident: shop window dummies coming to life in *Terror of the Autons*. They were such ordinary everyday objects that I had barely noticed them inside clothes on display until then. They have never seemed quite so innocuous since. Most frightening "monsters": the robots in *Robots of Death*. Their finely sculptured faces and beautiful, calm speaking voices gave them a rather creepy aura, especially when they made dispassionate reports on disastrous occurances. The cat and mouse game of killer and victims was all the more sinister because there was no way of telling which robot was eliminating the crew of the Sandminer. Any one of them could have turned round and throttled someone with grace, elegance and complete lack of emotion.

Nastiest Humanoid: the Collector in *The Sun Makers* even if he did turn out to be a cleverly disguised fungus. Its sadistic delight in "public steamings" made me feel quite ill.

The most nightmarish sequence: the contest of illusions in *The Deadly Assassin* The World War I soldier and mule in gasmasks slowly emerging from the mist made me go cold all over although I still can't think why.

Most revolting sight: The Master in *The Deadly Assassin*. (The second most revolting sight was the two halves of a hard boiled egg starring up at me from the salad I was eating at the time.)

My husband has little interest in the show but even he experience a few nasty moments during *The Green Death*. Maggots make his hair stand on end so you can imagine how he felt when outsized ones were wriggling around on the screen.

Monsterously monstrous monsters do little for me while I'm watching them but the implication of such creatures are still unpleasant. Krynoids amongst the cabbages would not improve the garden. And would I still find Daleks terribly boring if they came trundling up the path? I live in a ground floor flat so their inability to climb stairs would not do me a lot of good.

You asked for reader's opinions on a possible future Fantasy Females article. Well, I think it is a very good idea but you really must follow it up with a Fantasy Male article for us girls. I should also like to see a feature on some of the more interesting secondary characters who have helped to make **Doctor Who** so entertaining, eg the ludicrously verbose Gatherer *(The Sun Makers)*, Bimro the Heretic *(The Ribos Operation)* and my personal favourite, the delightfully Uriah Heepish Mr Fibuli *(The Private Planet)*.

Finally, a word about **Doctor Who Monthly**. I think you have succeeded in producing a magazine which has something for everyone. As an adult I am naturally biased in favour of features and articles but I still find some of the stories entertaining and I love the zany humour which frequently creeps in when least expected. I disagree with Richard Graham-Cumming on the *Fantastic Facts* page as I am fascinated by "useless knowledge" and the absurdly odd. The story of the siege in which the leader of the opposing army catapulted himself over the city wall was the funniest example of black comedy I have ever come across.

Valerie J. Douglas,
Tenterden,
Kent.

Now that your magazine has become a monthly edition, I thought I better write in and tell you exactly what I think of it. It is astromonically fantastic, and even that's a gross under estimation. The art work is more than superb, as it always was in the early days of **Doctor Who Weekly**, although it is very noticable how the stories have become shorter, Please could you have an eight-part story like the originals (*The Iron Legion, City of the Damned* etc.). It is a pity that Sharon has now left, although I'm sure her absence will be filled in with another totally new companion, or companions, as the case may be.

The standard of the features in your magazine has soared to tremendously higher quality than those features in the earlier New Look **Doctor Who Weekly**, which really wasn't all that fantastic, but did introduce one of your best regular features, the Gallifrey Guardian, which blends humour with highly interesting facts about the series.

Talking of the television series, may I congratulate all responsible for the new season that has brought back sparkle that was lost in the last two seasons. John Nathan-Turner has done a splendid job, improving the series in more ways than one. It is also nice to see that the Doctor has picked up a few more companions. Though the departure of Romana will be a loss, not so with K-9. Of course there will be many people who don't agree with me, but K-9 has been here for three years, and three years too many! He has stolen the scientific image that the Doctor himself was supposed to possess, and his departure from our screens will hopefully renew that character in the Doctor.

Several points I would like to ask you. I have the book novelisation of *The Dalek Invasion of Earth* by Terrance Dicks. While *The Making of Doctor Who* & **Doctor Who Weekly** named the adventure under the same title, the title page of the book claims that the tv serial was called *Doctor Who and the World's End*. Please could you explain why this is? Also could you tell from what serial the creature, featured on the title page of *Architects of Fear*, in issue 48, came from?

Please could you have a few more features about the less known monsters such as the Monoids, Krotons (in particular) and the Macra. By the way, the Macra (From *The Macra Terror* by Ian Stuart Black) were described as crab-like. Did their creator get the idea of them from a mythical beast, the Makara. The Makara has several forms – apparently – but the best known one is the Hindu description of it being an enormous crab, bent on the protection of all aqua life, and preyed on those who threatened the sea.

Back to issue 48 (again!). It's great to see the Gallifrey Guardian now two pages long. Keep it up! On the *Who Cares* page, Steve Ellacott of Bristol suggested the re-run of the old **Doctor Who** comic strips. I think this is a good idea, although I think we should see the rest of the well-drawn Dalek Tapes, for the cover of issue 43 proudly announced in bold letters, *The Dalek's Conquest of the Hidden Planet* . . . but where was it?

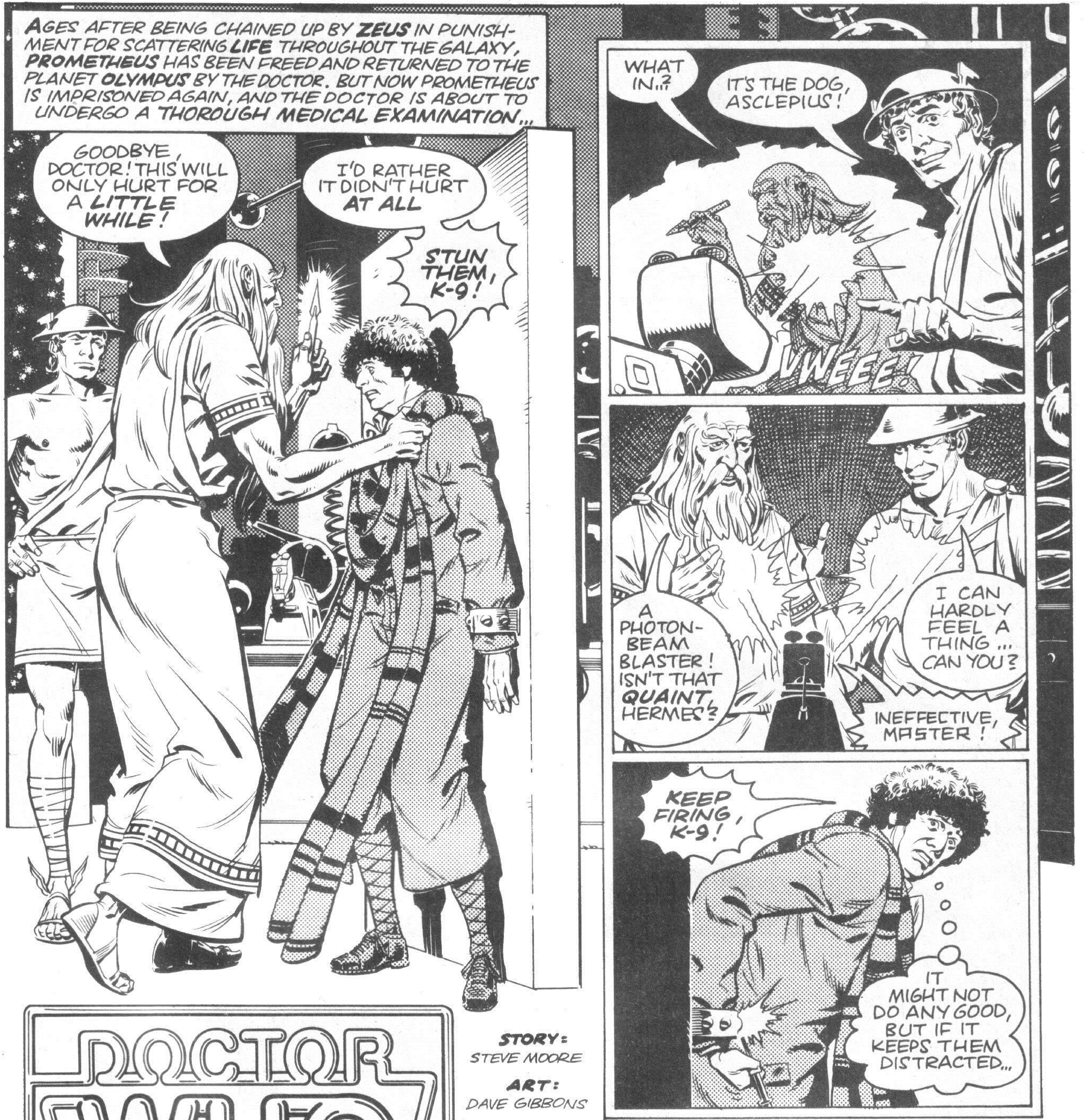
The *Star Profile* is extremely interesting, although not enough information is really given about the person concerned life background. *Fantastic Facts*, while alright, are not really needed and don't fit in very well.

Jonathan Eke,
Woodloes Park,
Warwick.

All of which just goes to show that it is impossible to please all of the people all of the time. Some of you enjoy Fantastic Facts *and threaten us with death if we should ever drop the feature, others can hardly wait to see the back of it!*

As to some of the other ideas put forward by our readers, well rest assured we take all your opinions and ideas into consideration. Every single letter that comes to the office is read by the editor. So keep sending the letters – it's the only way we have of assessing what you want to see in the magazine.

Look forward to hearing from you all!

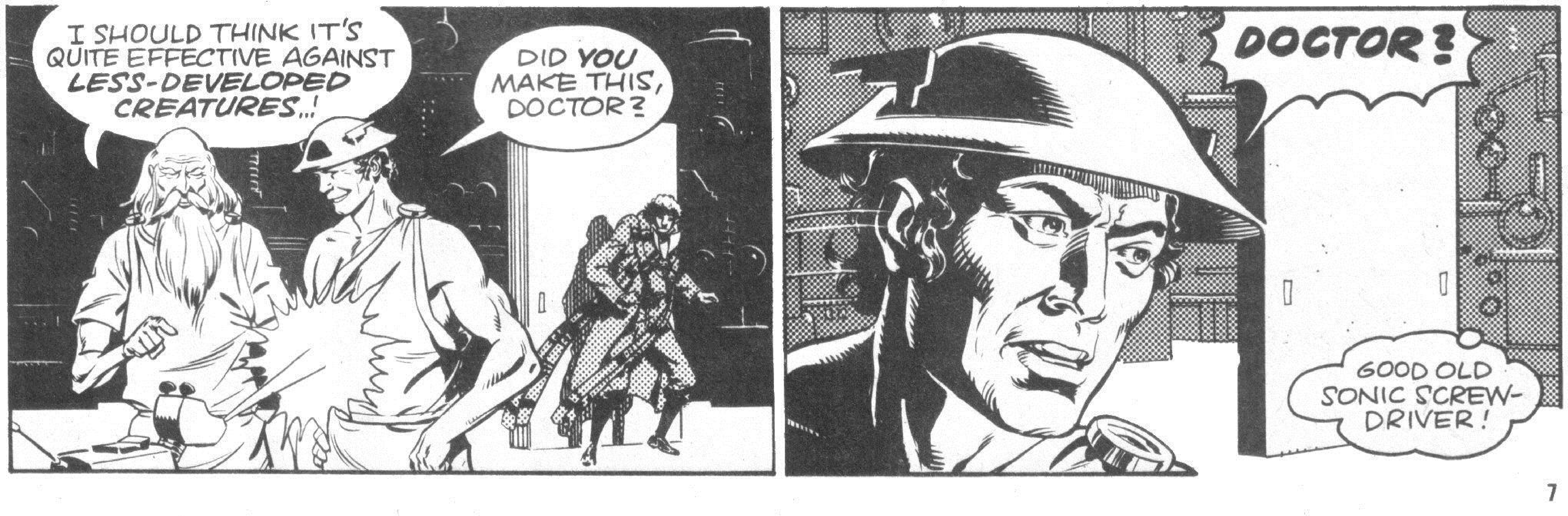

AGES AFTER BEING CHAINED UP BY ZEUS IN PUNISHMENT FOR SCATTERING LIFE THROUGHOUT THE GALAXY, PROMETHEUS HAS BEEN FREED AND RETURNED TO THE PLANET OLYMPUS BY THE DOCTOR. BUT NOW PROMETHEUS IS IMPRISONED AGAIN, AND THE DOCTOR IS ABOUT TO UNDERGO A THOROUGH MEDICAL EXAMINATION...
GOODBYE, DOCTOR! THIS WILL ONLY HURT FOR A LITTLE WHILE!
I'D RATHER IT DIDN'T HURT AT ALL
STUN THEM, K-9!
WHAT IN..?
IT'S THE DOG, ASCLEPIUS!
VWEEE!
A PHOTON-BEAM BLASTER! ISN'T THAT QUAINT, HERMES?
I CAN HARDLY FEEL A THING... CAN YOU?
INEFFECTIVE, MASTER!
KEEP FIRING, K-9!
IT MIGHT NOT DO ANY GOOD, BUT IF IT KEEPS THEM DISTRACTED...

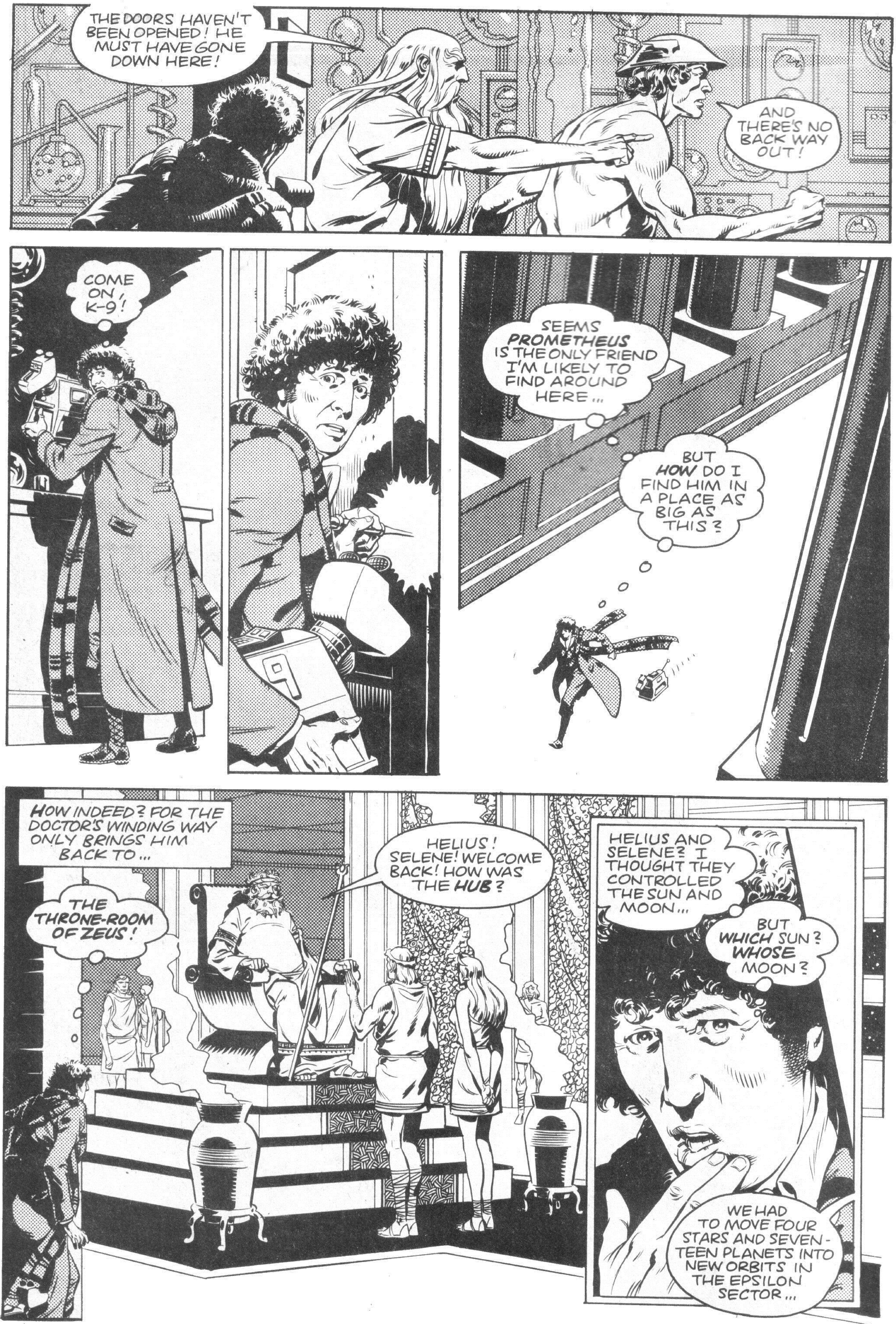
DOCTOR WHO

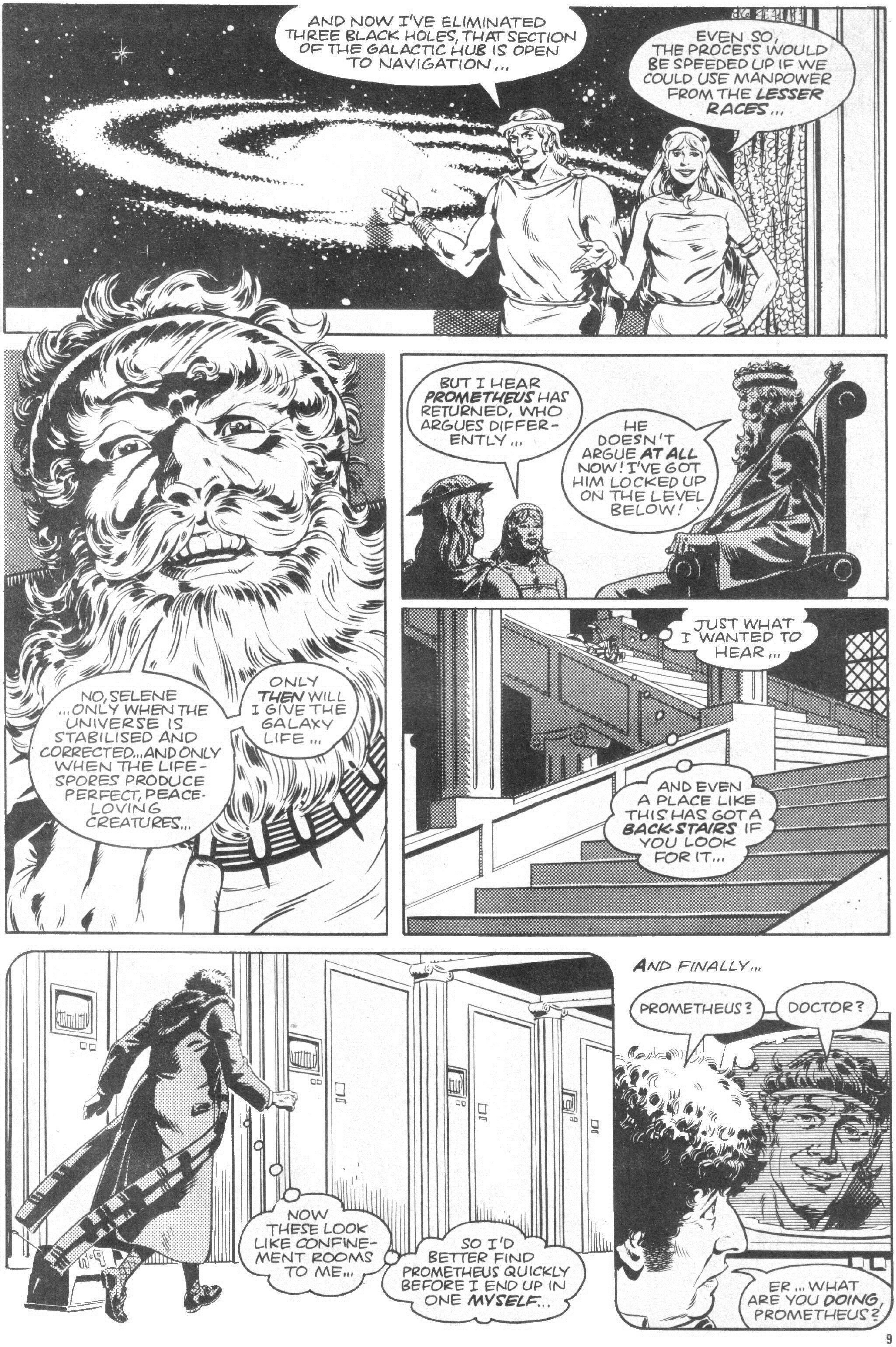
STORY:
STEVE MOORE

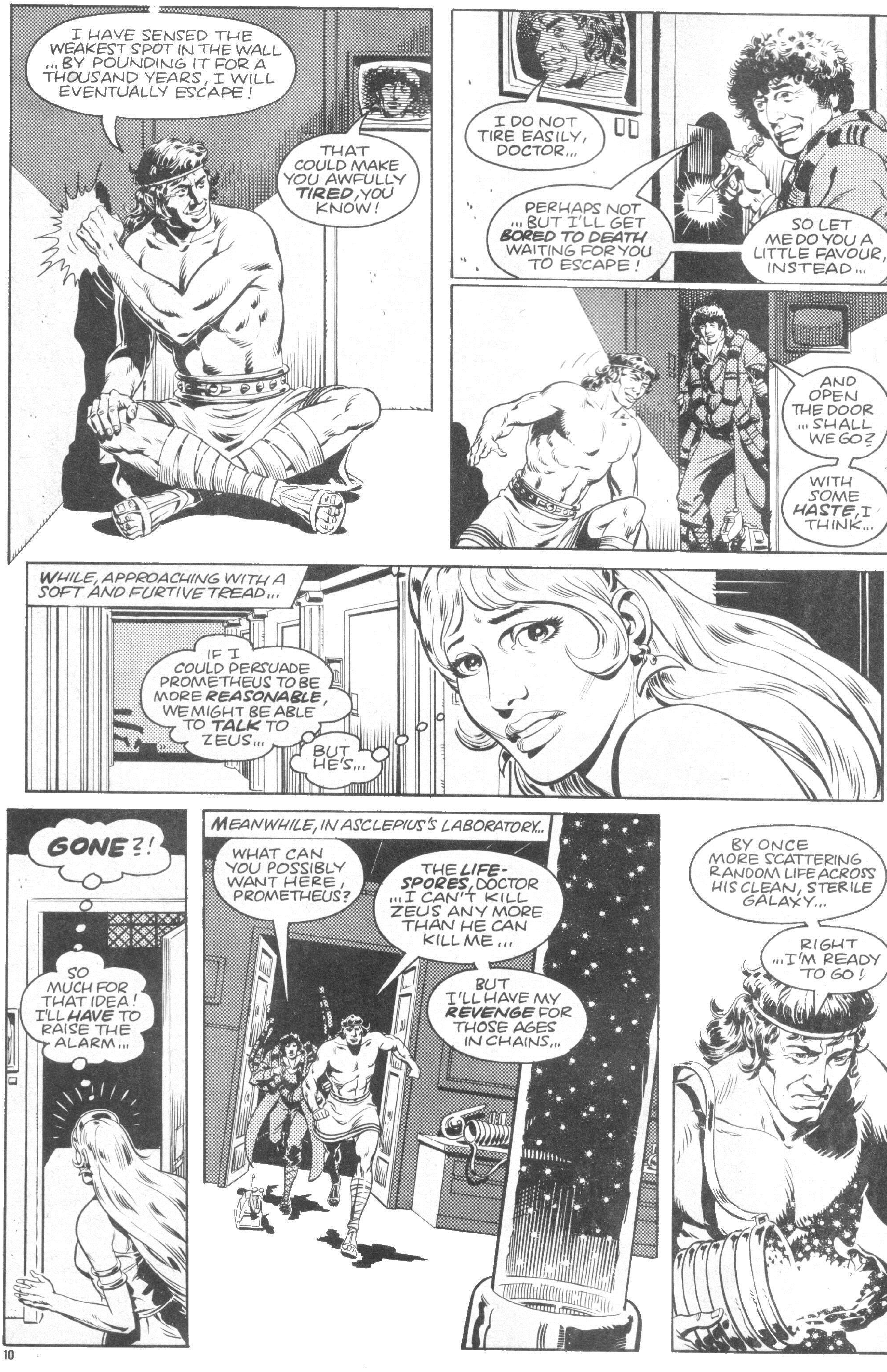
ART:
DAVE GIBBONS

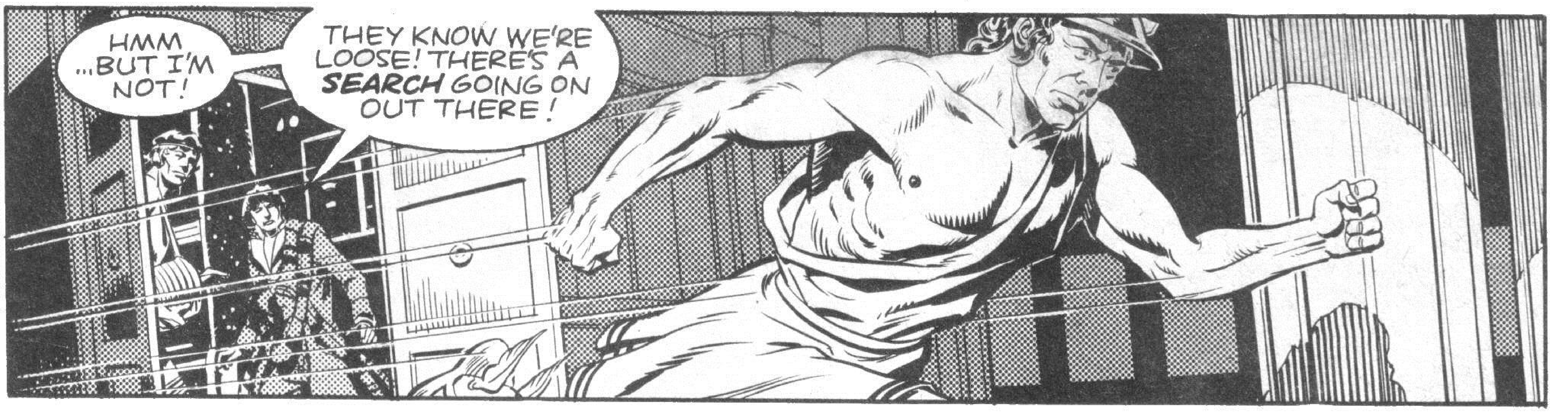
'LIFE-BRINGER'

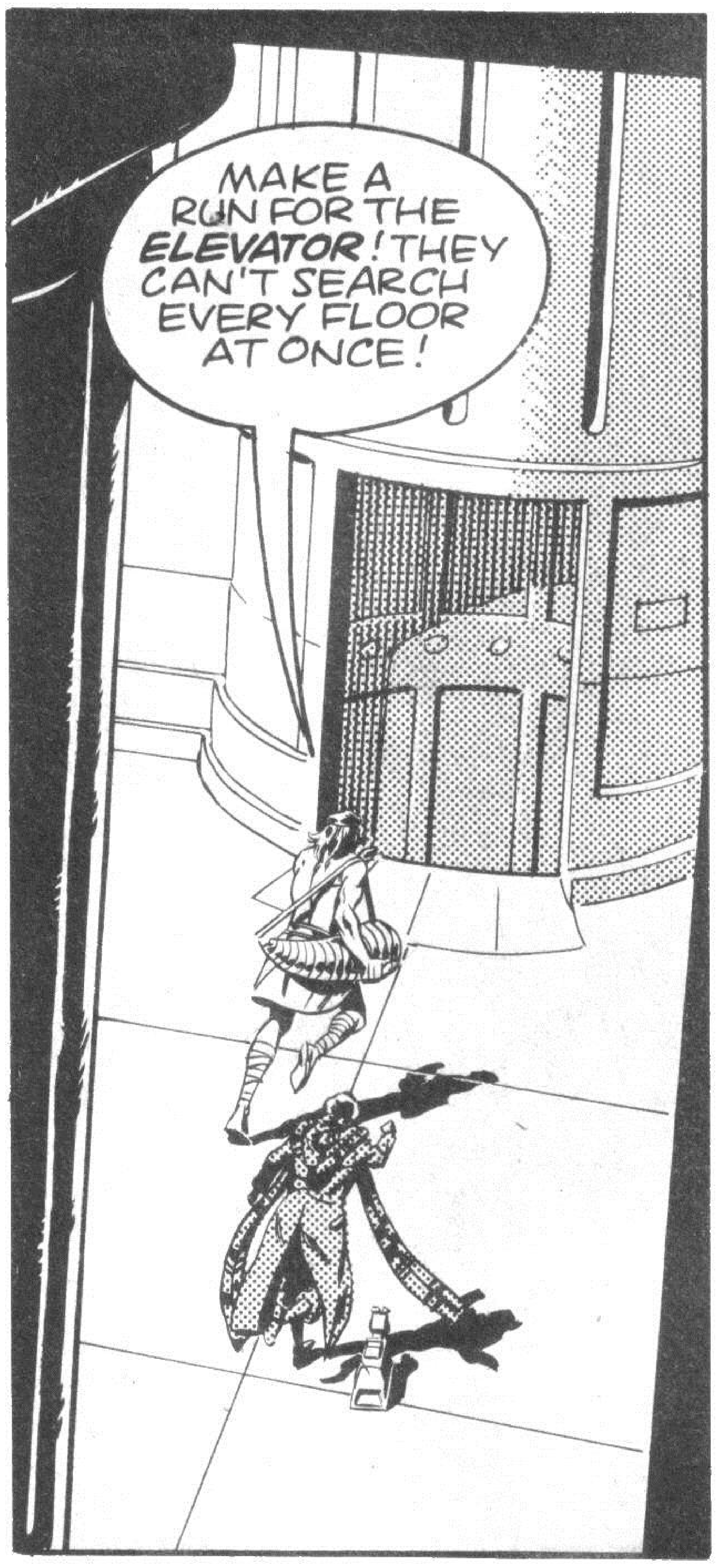

I SHOULD THINK IT'S QUITE EFFECTIVE AGAINST LESS-DEVELOPED CREATURES..!
DID YOU MAKE THIS, DOCTOR?
DOCTOR?
GOOD OLD SONIC SCREW-DRIVER!

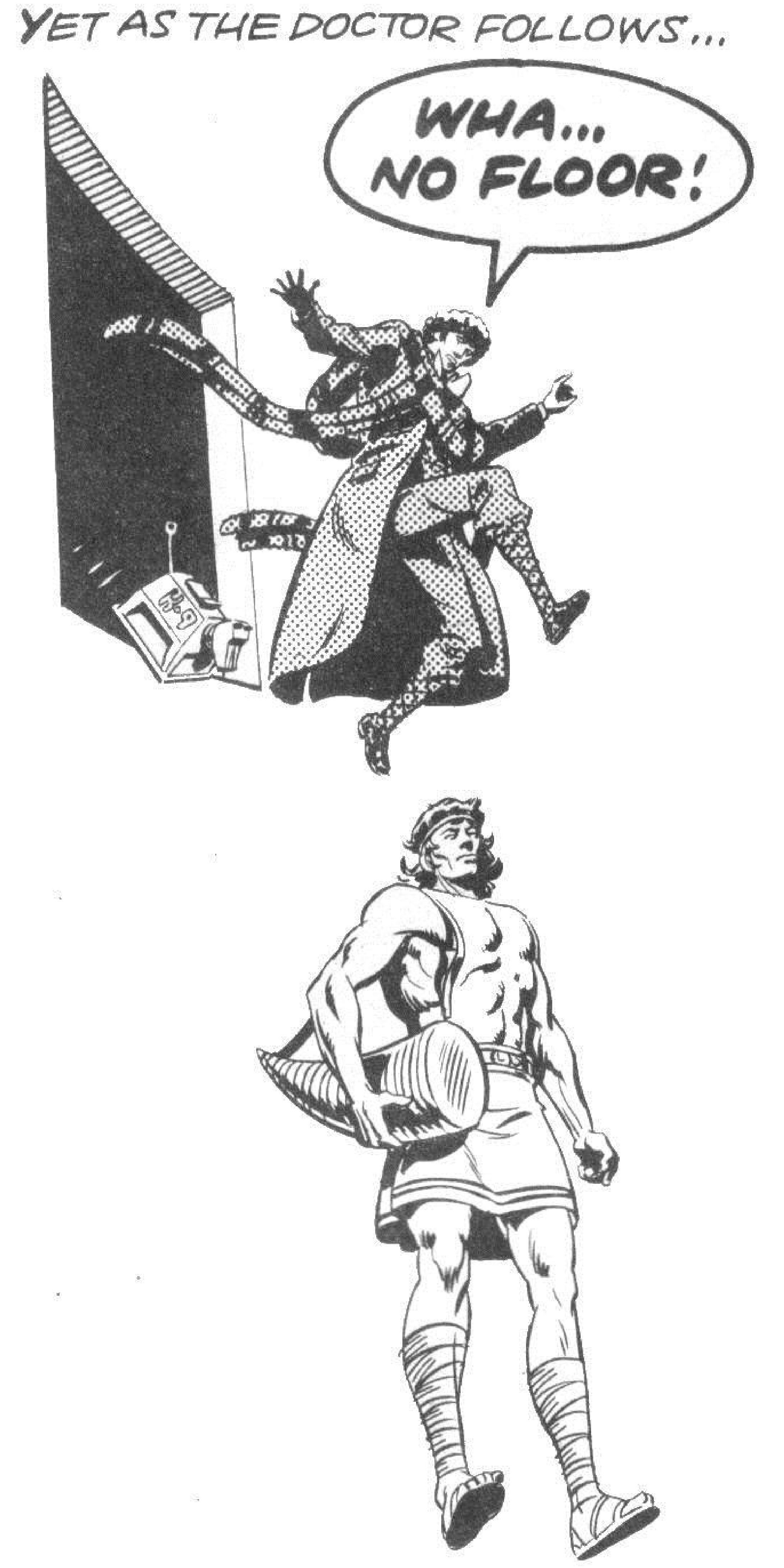

THE DOORS HAVEN'T BEEN OPENED! HE MUST HAVE GONE DOWN HERE!
AND THERE'S NO BACK WAY OUT!
COME ON, K-9!
SEEMS **PROMETHEUS** IS THE ONLY FRIEND I'M LIKELY TO FIND AROUND HERE...
BUT **HOW** DO I FIND HIM IN A PLACE AS BIG AS THIS?
HOW INDEED? FOR THE DOCTOR'S WINDING WAY ONLY BRINGS HIM BACK TO...
THE THRONE-ROOM OF ZEUS!
HELIUS! SELENE! WELCOME BACK! HOW WAS THE **HUB**?
HELIUS AND SELENE? I THOUGHT THEY CONTROLLED THE SUN AND MOON...
BUT **WHICH** SUN? **WHOSE** MOON?
WE HAD TO MOVE FOUR STARS AND SEVENTEEN PLANETS INTO NEW ORBITS IN THE EPSILON SECTOR...

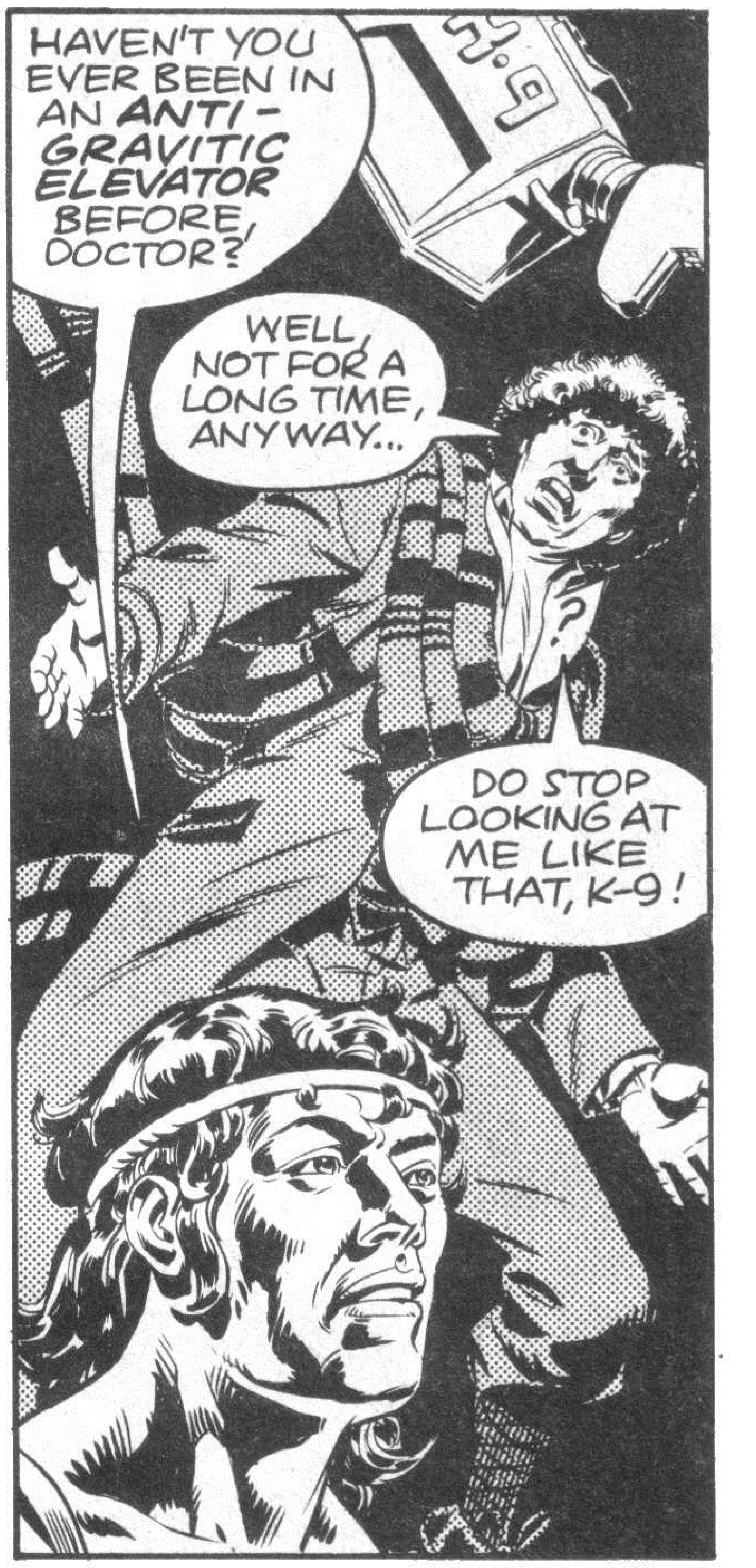

AND NOW I'VE ELIMINATED THREE BLACK HOLES, THAT SECTION OF THE GALACTIC HUB IS OPEN TO NAVIGATION...
EVEN SO, THE PROCESS WOULD BE SPEEDED UP IF WE COULD USE MANPOWER FROM THE **LESSER RACES**...
NO, SELENE ...ONLY WHEN THE UNIVERSE IS STABILISED AND CORRECTED...AND ONLY WHEN THE LIFE-SPORES PRODUCE PERFECT, PEACE-LOVING CREATURES...
ONLY **THEN** WILL I GIVE THE GALAXY LIFE...
BUT I HEAR **PROMETHEUS** HAS RETURNED, WHO ARGUES DIFFERENTLY...
HE DOESN'T ARGUE **AT ALL** NOW! I'VE GOT HIM LOCKED UP ON THE LEVEL BELOW!
JUST WHAT I WANTED TO HEAR...
AND EVEN A PLACE LIKE THIS HAS GOT A **BACK-STAIRS** IF YOU LOOK FOR IT...
NOW THESE LOOK LIKE CONFINEMENT ROOMS TO ME...
SO I'D BETTER FIND PROMETHEUS QUICKLY BEFORE I END UP IN ONE **MYSELF**...
AND FINALLY...
PROMETHEUS?
DOCTOR?
ER...WHAT ARE YOU **DOING**, PROMETHEUS?

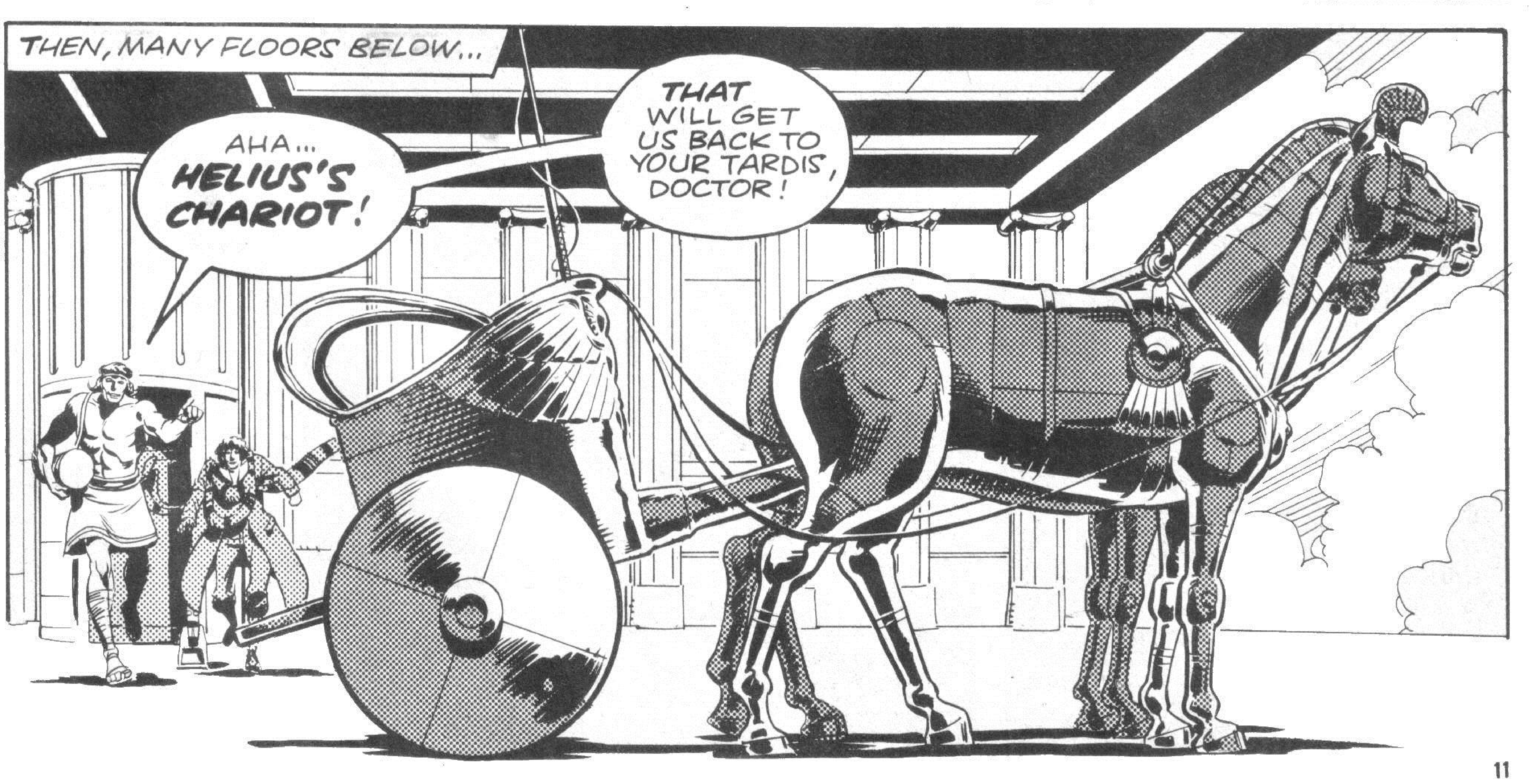

I HAVE SENSED THE WEAKEST SPOT IN THE WALL ...BY POUNDING IT FOR A THOUSAND YEARS, I WILL EVENTUALLY ESCAPE!
THAT COULD MAKE YOU AWFULLY TIRED, YOU KNOW!
I DO NOT TIRE EASILY, DOCTOR...
PERHAPS NOT ...BUT I'LL GET BORED TO DEATH WAITING FOR YOU TO ESCAPE!
SO LET ME DO YOU A LITTLE FAVOUR, INSTEAD...
AND OPEN THE DOOR ...SHALL WE GO?
WITH SOME HASTE, I THINK...
WHILE, APPROACHING WITH A SOFT AND FURTIVE TREAD...
IF I COULD PERSUADE PROMETHEUS TO BE MORE REASONABLE, WE MIGHT BE ABLE TO TALK TO ZEUS...
BUT HE'S...
GONE?!
SO MUCH FOR THAT IDEA! I'LL HAVE TO RAISE THE ALARM...
MEANWHILE, IN ASCLEPIUS'S LABORATORY...
WHAT CAN YOU POSSIBLY WANT HERE, PROMETHEUS?
THE LIFE-SPORES, DOCTOR ...I CAN'T KILL ZEUS ANY MORE THAN HE CAN KILL ME...
BUT I'LL HAVE MY REVENGE FOR THOSE AGES IN CHAINS...
BY ONCE MORE SCATTERING RANDOM LIFE ACROSS HIS CLEAN, STERILE GALAXY...
RIGHT ...I'M READY TO GO!

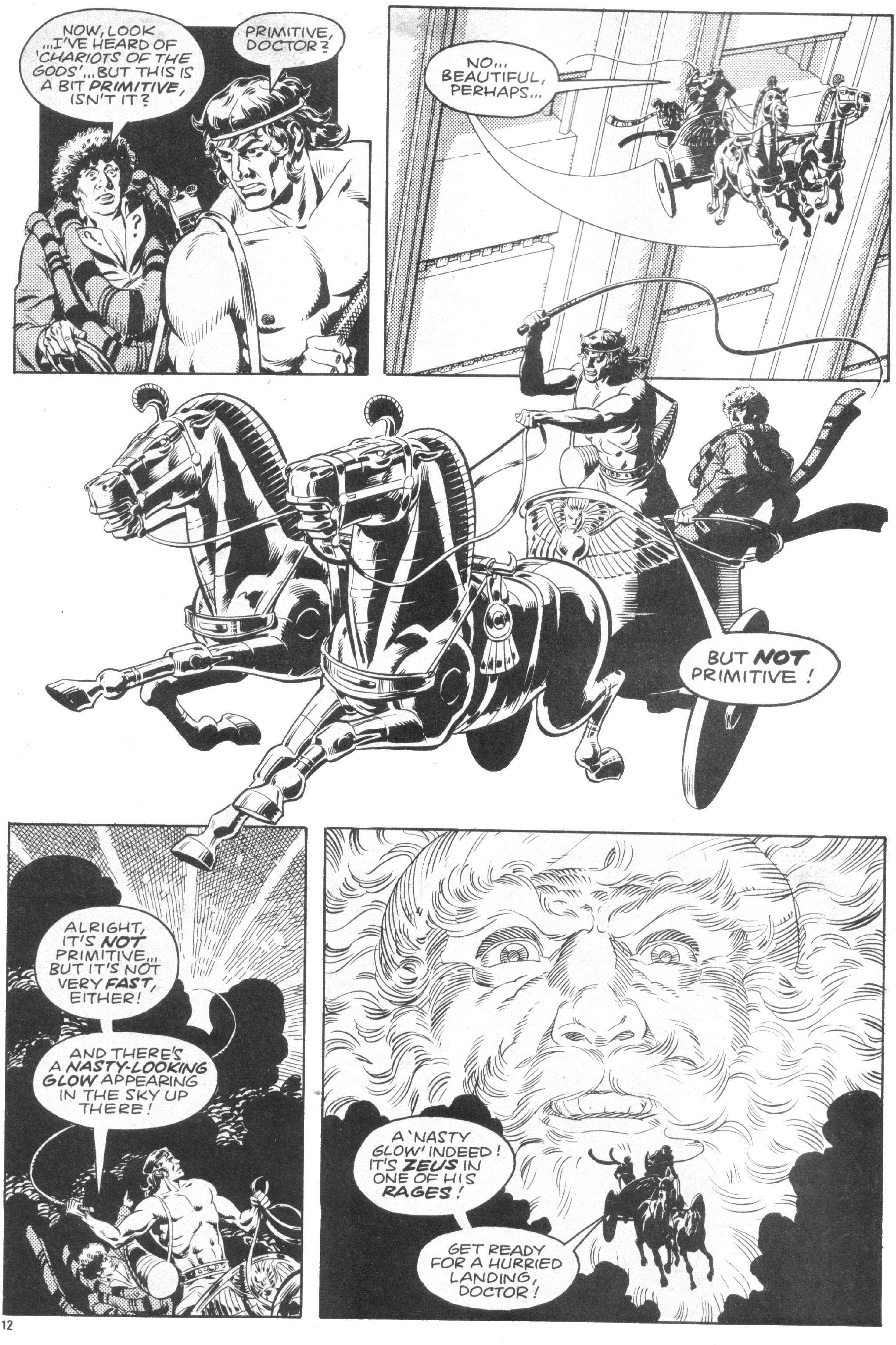

HMM ...BUT I'M NOT!
THEY KNOW WE'RE LOOSE! THERE'S A **SEARCH** GOING ON OUT THERE!


MAKE A RUN FOR THE **ELEVATOR**! THEY CAN'T SEARCH EVERY FLOOR AT ONCE!

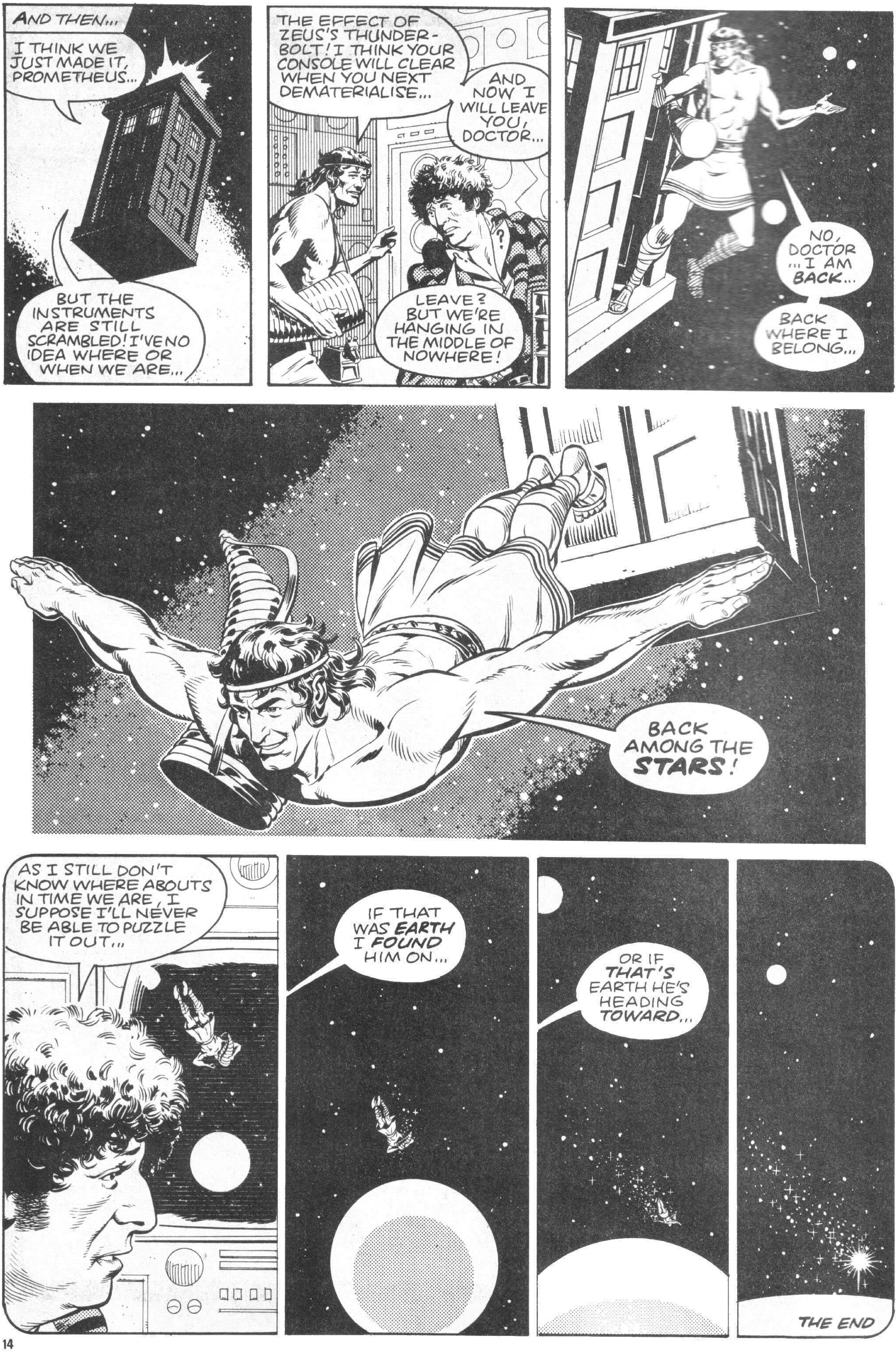

YET AS THE DOCTOR FOLLOWS...
WHA... NO FLOOR!


HAVEN'T YOU EVER BEEN IN AN **ANTI-GRAVITIC ELEVATOR** BEFORE, DOCTOR?
WELL, NOT FOR A LONG TIME, ANYWAY...
DO STOP LOOKING AT ME LIKE THAT, K-9!


THEN, MANY FLOORS BELOW...
AHA... **HELIUS'S CHARIOT!**
THAT WILL GET US BACK TO YOUR TARDIS, DOCTOR!


NOW, LOOK ...I'VE HEARD OF 'CHARIOTS OF THE GODS'... BUT THIS IS A BIT PRIMITIVE, ISN'T IT?
PRIMITIVE, DOCTOR?
NO... BEAUTIFUL, PERHAPS...
BUT NOT PRIMITIVE!
ALRIGHT, IT'S NOT PRIMITIVE... BUT IT'S NOT VERY FAST, EITHER!
AND THERE'S A NASTY-LOOKING GLOW APPEARING IN THE SKY UP THERE!
A 'NASTY GLOW' INDEED! IT'S ZEUS IN ONE OF HIS RAGES!
GET READY FOR A HURRIED LANDING, DOCTOR!

NOW, MOVE QUICKLY, DOCTOR!
HE COULD DO...
... ANYTHING!
ZZ-ZAAAKK!


AND THEN...
I THINK WE JUST MADE IT, PROMETHEUS...
BUT THE INSTRUMENTS ARE STILL SCRAMBLED! I'VE NO IDEA WHERE OR WHEN WE ARE...
THE EFFECT OF ZEUS'S THUNDERBOLT! I THINK YOUR CONSOLE WILL CLEAR WHEN YOU NEXT DEMATERIALISE...
AND NOW I WILL LEAVE YOU, DOCTOR...
LEAVE? BUT WE'RE HANGING IN THE MIDDLE OF NOWHERE!
NO, DOCTOR ...I AM BACK...
BACK WHERE I BELONG...
BACK AMONG THE STARS!
AS I STILL DON'T KNOW WHERE ABOUTS IN TIME WE ARE, I SUPPOSE I'LL NEVER BE ABLE TO PUZZLE IT OUT...
IF THAT WAS EARTH I FOUND HIM ON...
OR IF THAT'S EARTH HE'S HEADING TOWARD...
THE END

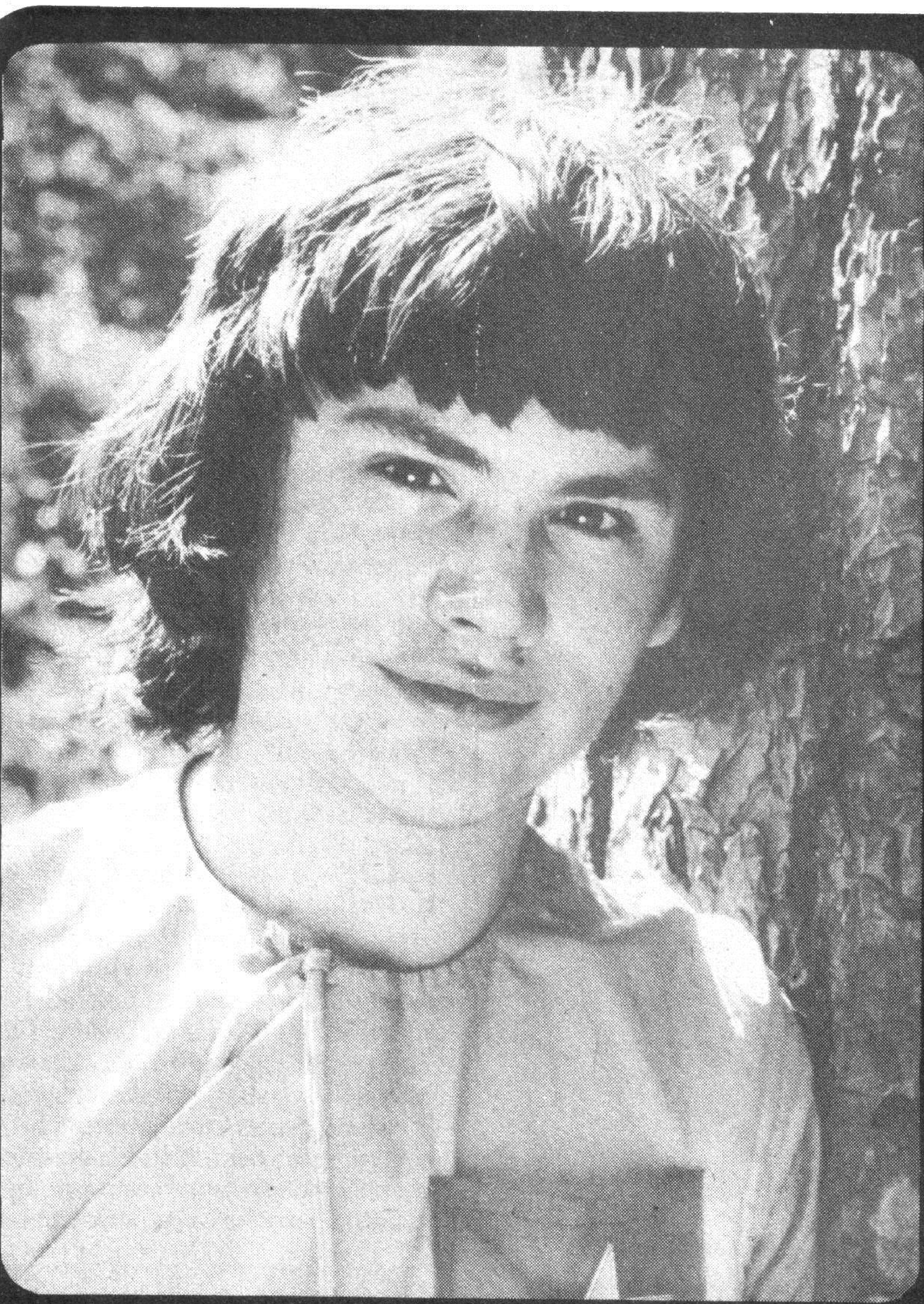


PHOTO-FILE NO.2 - MATTHEW WATERHOUSE

BORN: 1962
ROLE: Adric
YEARS: 1980 onwards
PREVIOUS TV APPEARANCES:
To Serve Them All My Days (1980)

SPECIAL MENTION: If the above list of Matthew's acting experience seems a little brief this is precisely because the role of Adric is only his second acting part. Matthew, the son of a company solicitor, has a brother, Paul, in the theatrical profession and so when he left school a short while back Matthew was very keen on a career in acting. He approached the BBC for a job and found himself in the news and information department supplying programme researchers with background material from the BBC's extensive file of press cuttings and articles.

He auditioned, and was successful, with the producer of **To Serve The All My Days** and obtained a small role as a First World War public school boy whose father gets killed. Pleased with this Matthew decided to try his luck again when news filtered around the BBC that the **Doctor Who** office was auditioning for a juvenile regular to appear in the show. He was tested and to his amazement found himself being offered the part of Adric, a humanoid but not human youth from the planet Alzarius.

Having done the filming for **To Serve Them All My Days** only weeks before his scheduled first appearance on the **Doctor Who** set one problem had to be overcome:- Matthew still had his public school short back and sides haircut. So until Matthew's own hair could grow to match the image of Adric envisioned by the producer he had to wear a wig in the studio.

Matthew professes to be quite a fan of science-fiction and fantasy and is a member of the Hammer International group. By pure co-incidence his first location work for **Doctor Who** was in Black Park, Berkshire, used for exterior scenes in many of the Hammer film classics.

THE WAR GAMES

THE FIRST HALF OF A TWO PART FEATURE ON THE LONGEST DOCTOR WHO STORY

EPISODE ONE

ne of the most terrible times in the history of planet Earth'' is the Doctor's summation of their new location; a bomb crater deep in the mud of No Man's Land. The bloody, war-torn Western Front of the First World War greets the eyes of the Doctor, Jamie and Zoe as they step from the safety of the TARDIS. A sudden artillery barrage forces them to run for shelter but they discover they are safely behind the lines when they are picked up by Lady Jennifer Buckingham, a WVS officer driving a Red Cross ambulance. The year, it transpires, is 1917 and Lady Jennifer announces her destination as Ypres. But the ambulance comes under German attack and the four are only saved by the timely arrival of Lt Carstairs who escorts the group to the nearest command post, to meet Major Barrington.

The Doctor's vague explanation of their presence here, and his eagerness to get back to the TARDIS, arouses Barrington's suspicions that the trio might be spies. Jamie looks too much like a Highland Regiment deserter for his liking. He has the three sent, under armed escort, to the British HQ in a nearby chateau where they will be tried by his superior, General Smythe, ''The Butcher''.

Lady Jennifer and Carstairs accompany the Doctor's group to the chateau and from conversations with them a puzzling mystery is revealed. None of them seems capable of remembering more than several days into the past.

At the British HQ, Smythe's number two, Captain Ransome, goes into the General's bedroom to inform him of the spies, but finds the chamber empty. Strangely though, minutes later Smythe emerges from the bedroom and, with the sunlight glittering on his spectacles, convinces the captain he was there asleep all the time. The trial begins with Smythe, Ransome and Barrington judging. Immediately it becomes apparent to the time travellers that the General is determined to find them guilty, taking a narrow-minded attitude to the evidence presented. During the verdict adjournment, Smythe seems to hypnotically persuade the more lenient junior officers that the three civilians are guilty.

Jamie, Zoe and the Doctor are brought in for sentencing. Jamie will be sent for further trial as a deserter, Zoe will go to a forced labour camp and the Doctor will be shot for spying. The next morning, Zoe watches in horror as the Doctor is brought into the Chateau and the firing squad lines up before him. The rifles are loaded, aimed and then the yard echoes to the sound of shots being fired.

EPISODE TWO

The firing is coming from a lone sniper clad, strangely, in British uniform. As the soldiers return fire, Zoe races across to the Doctor and releases him. They set off for the military prison where they guess Jamie will be held. Ransome barges into Smythe's office with news of the prisoner's escape and unexpectedly sees his commander standing before a large metal cabinet,

roughly the size and shape of a TARDIS. Smythe's voice becomes curiously clipped and alien sounding as he bears down on Ransome, exerting his mesmeric influence in order to make the captain forget what he has witnessed. The General enters the box which then dematerialises with a sound reminiscent to the TARDIS itself. Ransome snaps out of his trance and calmly returns to his duties.

Gorton, the prison camp commandant, has two unexpected visitors; an officious Whitehall bureaucrat and his secretary, here on a snap inspection of the prison. Using his guise, the Doctor and Zoe are able to "interview" Jamie, recently recaptured after an escape bid, who tells him he was sharing a cell with a uniformed Redcoat convinced the year is 1745. Listening in the background Gorton becomes suspicious. He is about to summon aid when Zoe knocks him unconscious. The three make a hurried exit but run straight into Ransome who takes them back to the chateau.

Here, they manage to win the confidence of Carstairs and Lady Jennifer, pointing out to them their amnesic conditioning. Carstairs agrees to show them to Smythe's office where a search reveals to the Doctor a concealed video communications system of very advanced design. At first Carstairs and Lady Jennifer do not "see" the device, but as the Doctor wills them to concentrate, its shape becomes visible. But to his horror, the Doctor discovers the system is switched on and the five of them must escape before they are discovered. They pile into Lady Jennifer's ambulance and manage to bluff their way past Ransome just as Smythe's cabinet rematerialises in his room. Realising the nature of the escape, the General commands Ransome to get in touch with the nearby concentration of artillery. A creeping barrage should dispose of the five.

Lady Jennifer valiantly grips the steering wheel as shells whistle overhead, drawing ever nearer. Desperate to find cover they turn off the road and head towards a copse. Suddenly the ambulance is enveloped by a thick, heavy mist which seems to upset Lady Jennifer mentally. But, convinced the fog is not a poison gas, they continue on, aware that the sound of the shell bombardment has ceased. Abruptly the fog clears to show the ambulance amid rolling meadows leading to cliffs, overlooking the sea. Harsh shouts alert the five and, turning round, they see the astonishing sight of Roman foot-soldiers and chariots heading towards them.

EPISODE THREE

Hurriedly Lady Jennifer slams the vehicle into reverse and pretty soon they are once more engulfed by the mist which, the Doctor postulates, is a barrier between the two time zones. Clearly, they need maps if they are to solve this mystery and the only place they are likely to find them is back at Smythe's office. Fortunately, Smythe is absent from the chateau and, after neutralising local opposition, the party are able to blow open the office safe using a Mills Bomb. The Doctor produces a chart showing a whole series of time zones ranging from the Roman era right up to the First World War, and in the middle, an unidentified black area — the control centre?

Setting out in the ambulance once more the group falls victim to a

German ambush led by a Lt Lucke. With the aid of a few artifacts the Doctor, Zoe and Jamie are able to persuade the officer that they are time travellers and have no part in the war, but Lucke reports this to his superior – Von Weich – who has similar hypnotic powers to Smythe. Von Weich orders the lieutenant to hold the prisoners as spies and then reports, using his telecommunications equipment, to the Alien HQ where Smythe is consulting with his superior, the War Chief, who is markedly different to his colleagues by his lack of spectacles. As the War Chief hears the words "Time Travellers" he pauses, murmuring, "I wonder".

The Doctor uses his sonic screwdriver to disarm Lucke and, with his four friends, he returns to the ambulance and makes good his escape. Driving through the Roman zone, the truck passes into the American Civil War zone where a platoon of Confederate troops attempts to waylay them. Carstairs tries to delay them but he is captured. The ambulance runs out of petrol forcing its passengers to seek overnight shelter in a barn.

They are settling down to sleep, when the peace is disturbed by the arrival of a transporter cabinet, out of which pours a whole army of Union soldiers. With so many emerging from so small a box it does not take Zoe long to notice a similarity between it and the TARDIS, a similiarity which worries the Doctor. He decides to investigate the interior and is inside when the barn becomes under attack by the Yankee troops. Zoe dashes inside to warn the Doctor and is likewise trapped as the door closes and the ship dematerialises, watched helplessly by Jamie and Lady Jennifer.

EPISODE FOUR

Moments later Union soldiers storm the barn, arresting Jamie and Lady Jennifer. But the Southerners fight back and recapture the building. The soldiers accept Jamie and Lady Jennifer as civilians until the commanding officer, Von Weich, dressed now in American uniform, appears and mesmerises his subordinates into thinking the duo are spies for the North. Help is at hand, however. A black trooper named Harper is immune to the influence and he frees the two, taking them on horseback to a wood where others of The Resistance are encamped. Gaining the support of his motley band representing all the time zones, Jamie helps them raid the barn where they take Von Weich prisoner. Harper is in favour of killing him but Jamie votes otherwise. He may be the only way to help Zoe and the Doctor.

Inside the alien transporter the Doctor's fears are being confirmed. The ship is dimensionally transcendental and indeed, much larger than his TARDIS. It is also remote controlled, landing periodically in different time zones to disgorge hypnotised re-inforcements for the wars.

Finally the machine arrives at its home base, Alien HQ, and by donning the dark glasses worn by the creatures, they are able to penetrate the futuristic complex.

Arriving at a leisure hall, the pair learn they are not on Earth after all, but on an alien planet built to resemble the Earth. Thousands of Earth soldiers are being abducted in these SIDRAT ships and mentally processed to carry on their wars here. They also hear of the existence of a Resistance Group, comprising of people immune to the processing. The scientist lecturer demonstrates the processing system on the captured Carstairs who at once points out Zoe and the Doctor as German spies. Dismissing this as a mechanical fault, the scientist has Carstairs led away, but the Doctor's relief is short lived as the War Chief enters the room. For a split second the two stand regarding each other in mutual amazement. The War Chief is first to recover and he calls for guards to restrain the pair. The Doctor and Zoe make a run for it but become separated. The latter rounds a corner and runs straight into Carstairs. Rigidly he reaches for his revolver and states his duty to shoot spies.

EPISODE FIVE

The gun is empty, but the delay caused enables the Aliens to capture Zoe and she is handed over to the Security Chief for questioning. Under mind probe Zoe reveals her identity as a time traveller, a revelation which sows seeds of suspicion in the Security Chief's thoughts. After all, the only person who understands the principles of Time/Space travel is the War Chief . . . and his people. Perhaps the War Chief is planning some deception against his alien paymasters.

Back in the barn it is becoming evident to Jamie and Lady Jennifer that The Resistance movement is far from organised and, despite their acknowledging a leader, they are prone to bickering. The current dispute over whether or not to execute Von Weich only ends when Russell, The Resistance commander and soldier from the Boer War, enters and takes charge. However, in the confusion Von Weich has managed to activate the "emergency" signal on a video communications unit hidden in the hay.

Jamie is trying to explain the nature of the SIDRATS to Russell when one materialises in front of them. A squad of Alien Guards emerge, armed with formidable ray guns, and Harper is killed in the battle. Weight of numbers gives The Resistance victory and Russell agrees to accompany Jamie on a reconnaisance trip in the SIDRAT — to perhaps discover the nature of those behind the war games. Lady Jennifer watches as the ship vanishes.

With his disarming personality, the Doctor wins the confidence of the alien scientist and watches as Carstairs is de-processed (prior to full re-processing). When that is done he quickly releases the young officer and together they restrain the protesting alien. By good fortune the pair discover where Zoe is being kept and they effect her rescue. Also present in the room is a display screen keyed in to show a record of all the soldiers known to be in the Resistance. Zoe's fantastic computer mind goes to work remembering all the details. Now they have to escape back to the war zones and cautiously the Doctor leads the way back to the landing hanger. On arrival they discover a full security alert in progress. Apparently a SIDRAT has failed to make proper identification signals prior to materialisation. As the ship appears the Guards aim their weapons and as Russell and Jamie step out of the doorway, they are promptly shot down.

THE KEEPER OF TRAKEN

Romana and K-9 are gone. The Doctor busies himself at the controls of the TARDIS. Suddenly he becomes aware of another presence in the sprawling control room — an elderly figure seated in a chair. A temporal projection, and a very unstable one at that, who identifies himself as the Keeper of the planet Traken.

The Keeper is dying and soon a successor for his position will have to be found. The choice of the new Keeper is a very solemn undertaking and it is imperative that the title should not go to someone of evil intent. For one of the Keeper's consuls, Kassia, guards the statue of the Melkur which, legend has it, would otherwise let loose a time of darkness upon the planet.

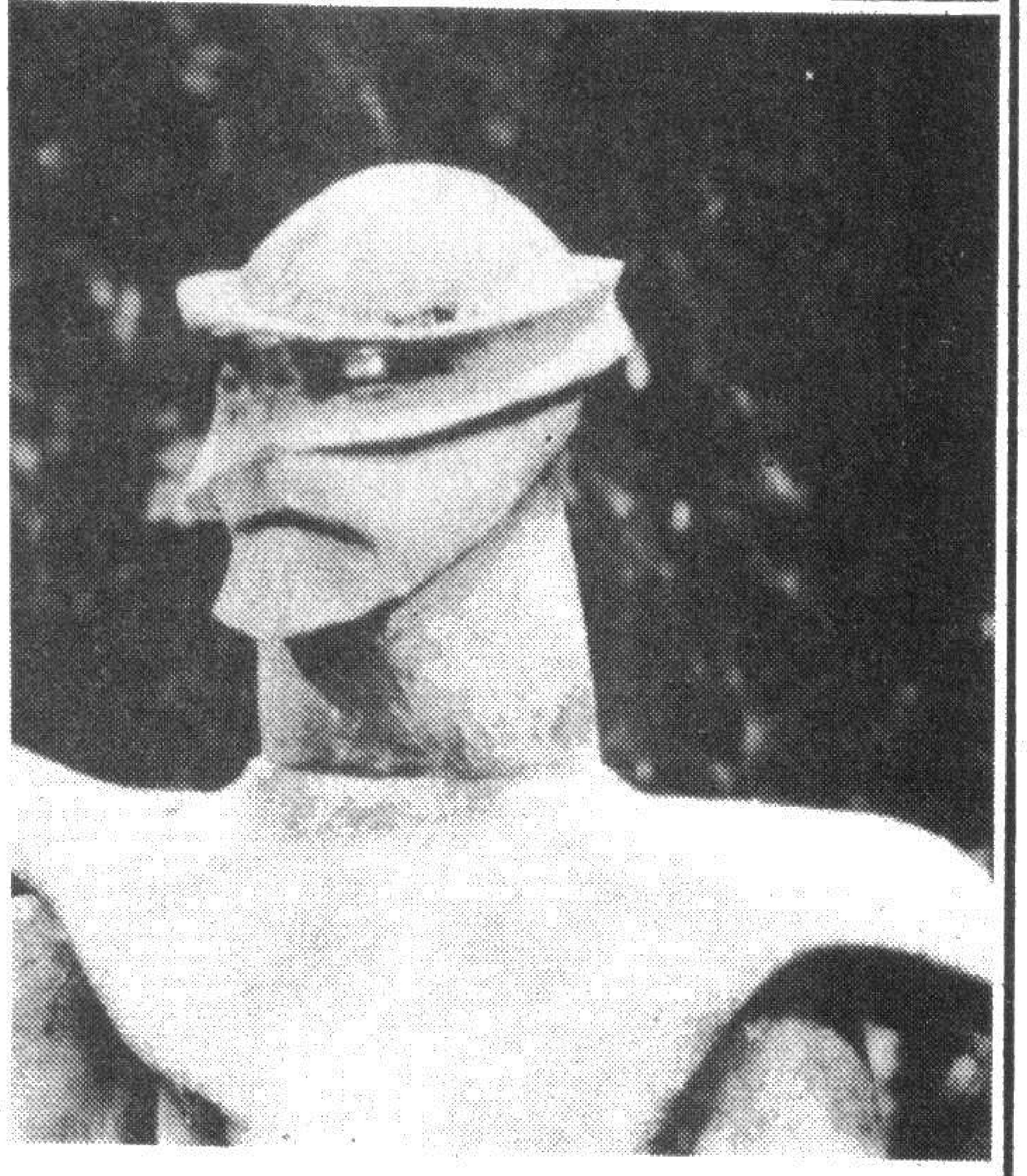
The Doctor's help is sought and, having no other firm plans, he agrees to go to Traken to oversee the choosing of the new Keeper.

However what he finds when he gets there alarms even him. Evil deeds are being plotted and the Doctor's investigations are hampered seemingly at every turn. Is the curse of the Melkur more than just legend or does the imposing ikon hide an even greater peril?

As the situation develops the Doctor finds he has a few allies; the tall imposing figure to Tremas and his gentle daughter Nyssa. Yet, as the intrigues governing the election of the new Keeper grow ever more complex a grim suspicion forms in the Doctor's mind that he is up against an adversary who knows his every move.

Who is this dread adversary? Is he, or she an inhabitant of Traken or is some supernatural force at work? As time begins to run out for the Doctor he realises there may exist a third possibility . . .

The Keeper of Traken introduces viewers to the first of the Doctor's two new female companions in the form of Sarah Sutton who will be joining the TARDIS voyages. Tremas is played by Anthony Ainley whom you may remember as the villainous German first officer in the film **The Land that Time Forgot**. The role of the aging Keeper is taken by Dennis Carey who played Professor Chronotis in the cancelled serial 'Shada' (see **Doctor Who Monthly 45**). Sheila Ruskin, who plays Kassia, recently starred in **Mackenzie**. Regular fans of the series will also spot, among the cast, John Woodnutt (Broton in *Terror of the Zygons*) and Margot van der Burgh who was the subject of mild flirtation on the part of the first Doctor in the 1964 serial *The Aztecs.*



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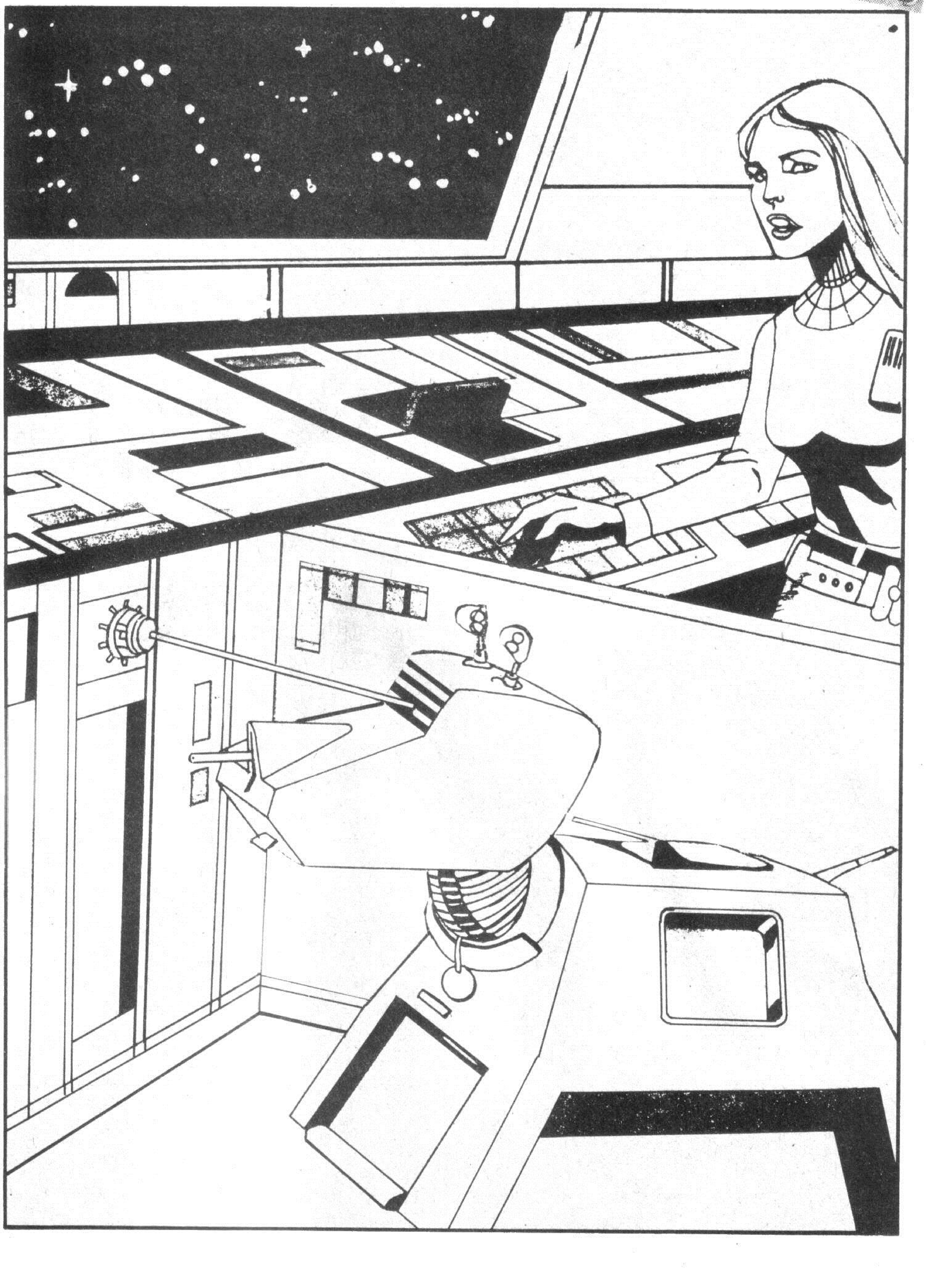

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The K-9 series of books is available from all good booksellers and some newsagents price 65p each.

DOCTOR WHO EPISODE GUIDE

AN UNEARTHLY CHILD (Serial A, 4 episodes)

An Unearthly Child (23rd November 1963)
With Ian and Barbara both in dead faints the TARDIS whirls uncontrolled to its new destination. On a primeval landscape the shape of the police box gradually fades into view. A dark shadow falls across the ship.

The Cave of Skulls (30th November 1963)
The cavemen have left the four travellers tied up in their sacrificial cavern. As Ian's eyes become accustomed to the gloom he notices the collection of human skulls on the ground. Each one has been split violently open.

The Forest of Fear (7th December 1963)
After a frantic dash through the paleolithic forest at night the travellers are in sight of the TARDIS when a party of cavemen, led by Za looms up before them, cutting off any chance of their attaining the safety of the ship.

The Firemaker (14th December 1963)
An image of a white, ashen forest appears on the TARDIS scanner – a new world. Grimy from their recent ordeal the Doctor, Ian, Barbara and Susan go off to change. Un-noticed the radiation counter on the console rises into the danger zone . . .

William Hartnell *(as The Doctor)*, William Russell *(Ian Chesterton)*, Jacqueline Hill *(Barbara Wright)*, Carole Ann Ford *(Susan Foreman)*, Jeremy Young *(Kal)*, Derek Newark *(Za)*, Alethea Charlton *(Hur)*, Eileen Way *(Old Mother)*, Howard Lang *(Horg)*.

Directed by **Warris Hussein**, Teleplay by **Anthony Coburn**, Designed by **Barry Newberry**, Incidental music by **Norman Kay**, Story editor **David Whitaker**, Production assistant **Douglas Camfield**, Associate producer **Mervyn Pinfield**, Produced by **Verity Lambert**.

THE DALEKS (serial B, 7 episodes, Target book by David Whitaker)

The Dead Planet (21st December 1963)
The metal lift slows to a halt and the door slides open. Woozy from the effects of radiation Barbara cautiously leaves. There is a movement along one of the corridors. Barbara spins round and faces a nightmare. Her scream of terror echoes around the walls.

The Survivors (28th December 1963)
Susan has managed to reach the safety of the ship and has located the case of drugs. But she must now go back to the city and whatever has followed her is still outside. The TARDIS doors swing open and Susan steels herself for the return.

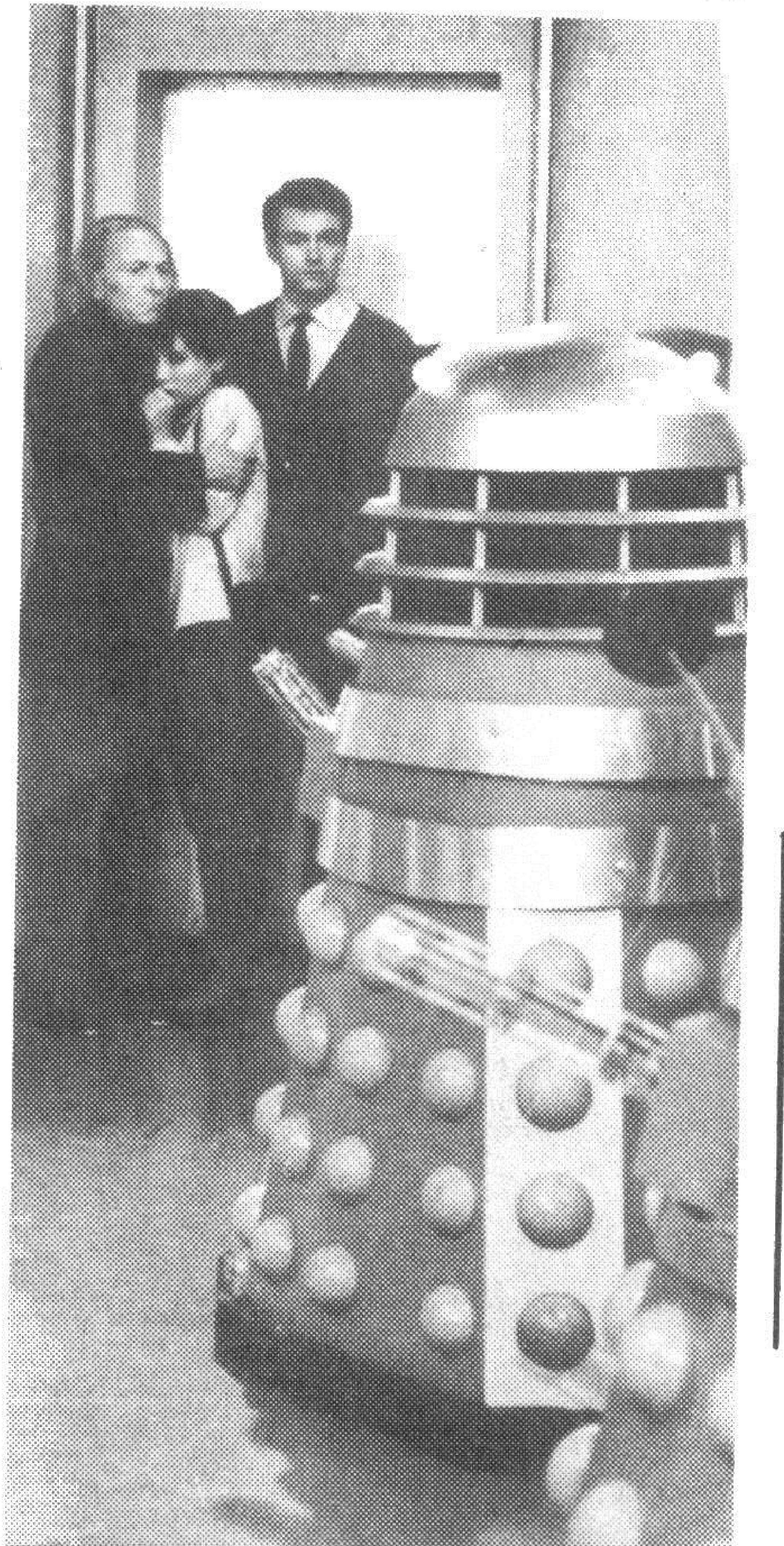
The Escape (24th January 1964)
With Ian installed inside the captured Dalek casing the former captives edge cautiously out of the cell. Left behind and hidden beneath the Thal cape the dying Dalek mutant stirs and a withered three-fingered arm claws in vain at the metal floor.

The Ambush (11th January 1964)
Unable to convince the pacifist Thals to fight the Daleks the four travellers decide to take their leave. But who has the missing fluid link? Grimly Ian perceives that the Daleks must have taken it from him. It is still down in the city.

The Expedition (18th January 1964)
Collecting water from the Lake of Mutations Thal Elyon fails to notice the disturbance in the water. Not far away the rest of the expedition hears his agonised screams but by the time they reach the shore Elyon's body has vanished.

The Ordeal (25th January 1964)
His heart beating with fear Thal Antodus attempts to leap across the yawning crevasse to join the others. He falls short and tumbles into the blackness. The party is still roped together but the weight of Antodus's body is slowly dragging Ian towards the edge.

The Rescue (1st February 1964)
With the Daleks dead (!) and the Thals now the rulers of Skaro the TARDIS leaves the ashen planet. The three companions are idly watching the Doctor at the controls when there is a sudden massive explosion. The ship stops dead and the lights go out . . .



William Hartnell *(The Doctor)*, William Russell *(Ian Chesterton)*, Jacqueline Hill *(Barbara Wright)*, Carole Ann Ford *(Susan Foreman)*, John Lee *(Alydon)*, Philip Bond *(Ganatus)*, Virginia Wetherell *(Dydni)*, Alan Wheatley *(Temmorus)*, Gerald Curtis *(Elydon)*, Jonathon Crane *(Kristas)*, Marcus Hammond *(Antodus)*, Chris Browning, Katie Cashfield, Vez Delahunt, Kevin Glenny, Ruth Harrison, Lesley Hill, Steve Pokol, Jeanette Rossini, Eric Smith *(Thals)*, Robert Jewell, Kevin Manser, Michael Summerton, Gerald Taylor, Peter Murphy *(Daleks)*, Peter Hawkins and David Graham *(Dalek voices)*.

Directed by **Christopher Barry** (episodes 1, 2, 4, 5) and **Richard Martin** (episodes 3, 6, 7), Teleplay by **Terry Nation**, Production assistant **Norman Stewart**, Assistant floor manager **Michael Ferguson**, Costume supervisor **Daphne Dare**, Makeup supervisor **Elizabeth Blattner**, Incidental music by **Tristram Cary**, Story Editor **David Whitaker**, Designed by **Raymond Cusick** and **Jeremy Davies** (episode 6 only), Associate producer **Mervyn Pinfield**, Produced by **Verity Lambert**.

BEYOND THE SUN (serial C)

The Edge of Destruction (8th February 1964)
The wily Doctor has slipped his three companions a sleeping draft to keep them out of his hair while he examines the controls of the TARDIS. He is alone at the console when a pair of hands reach out towards his throat. The Doctor turns to face his aggressor.

The Brink of Disaster (15th February 1964)

JON PERTWEE

51) Spearhead From Space — 4 eps.
52) The Silurians — 7 eps.
53) The Ambassadors of Death — 7 eps.
54) Inferno — 7 eps.
55) Terror of the Autons — 4 eps.
56) The Mind of Evil — 6 eps.
57) The Claws of Axos — 4 eps.
58) Colony in Space — 6 eps.
59) The Daemons — 5 eps.
60) The Day of the Daleks — 4 eps.
61) The Curse of Peladon — 4 eps.
62) The Sea Devils — 6 eps.
63) The Mutants — 6 eps.
64) The Time Monster — 6 eps.
65) The Three Doctors — 4 eps.
66) Carnival of Monsters — 4 eps.
67) Frontier in Space — 6 eps.
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73) The Monster of Peladon — 6 eps.
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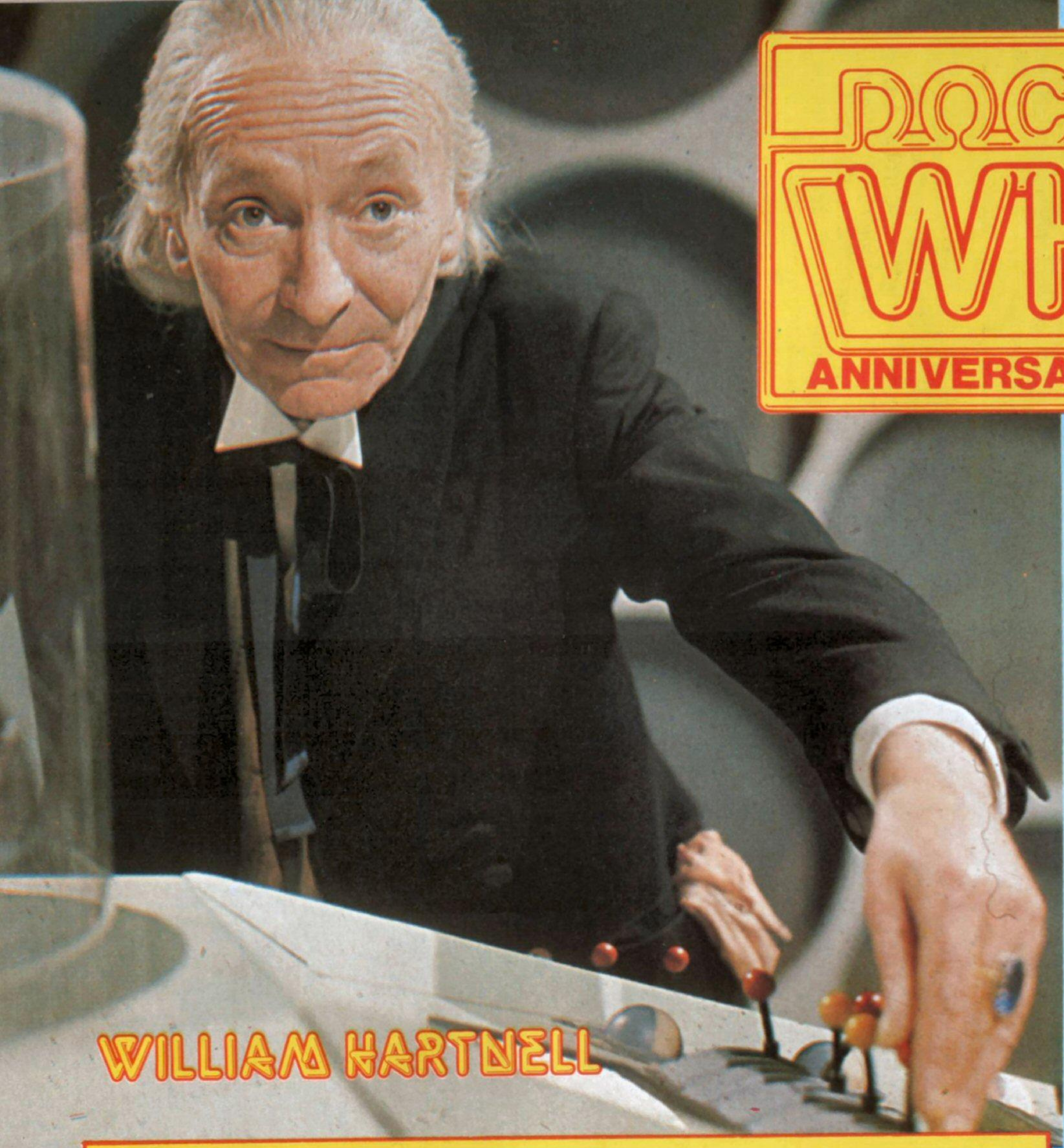
TOM BAKER

75) Robot — 4 eps.
76) The Ark in Space — 4 eps.
77) The Sontaran Experiment — 2 eps.
78) Genesis of the Daleks — 6 eps.
79) Revenge of the Cybermen — 4 eps.
80) Terror of the Zygons — 4 eps.
81) Planet of Evil — 4 eps.
82) Pyramids of Mars — 4 eps.
83) The Android Invasion — 4 eps.
84) The Brain of Morbius — 4 eps.
85) The Seeds of Doom — 6 eps.
86) The Masque of Mandragora — 4 eps.
87) The Hand of Fear — 4 eps.
88) The Deadly Assassin — 4 eps.
89) The Face of Evil — 4 eps.
90) The Robots of Death — 4 eps.
91) The Talons of Weng-Chiang — 6 eps.
92) Horror of Fang Rock — 4 eps.
93) The Invisible Enemy — 4 eps.
94) Image of the Fendahl — 4 eps.
95) The Sun Makers — 4 eps.
96) Underworld — 4 eps.
97) The Invasion of Time — 6 eps.
98) The Ribos Operation — 4 eps.
99) The Pirate Planet — 4 eps.
100) The Stones of Blood — 4 eps.
101) The Androids of Tara — 4 eps.
102) The Power of Kroll — 4 eps.
103) The Armageddon Factor — 6 eps.
104) Destiny of the Daleks — 4 eps.
105) City of Death — 4 eps.
106) The Creatures From the Pit — 4 eps.
107) Nightmare of Eden — 4 eps.
108) The Horns of Nimon — 4 eps.
— Shada (was to have been 6 eps but never shown of television due to BBC strike)
109) The Leisure Hive — 4 eps.
110) Meglos — 4 eps.
111) Full Circle — 4 eps.
112) State of Decay — 4 eps.
113) Warrior's Gate — 4 eps.
114) The Keeper of Traken — 4 eps.
115) Logopolis — 4 eps.

DOCTOR WHO
ANNIVERSARY POSTER



WILLIAM HARTNELL

1) An Unearthly Child – 4 eps.
2) The Daleks – 7 eps.
3) Beyond the Sun – 2 eps.
4) Marco Polo – 7 eps.
5) The Keys of Marinus – 6 eps.
6) The Aztecs – 4 eps.
7) The Sensorites – 6 eps.
8) The Reign of Terror – 6 eps.
9) Planet of Giants – 3 eps.
10) The Dalek Invasion of Earth – 6 eps.
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13) The Web Planet – 6 eps.
14) The Lionheart – 4 eps.
15) The Space Museum – 4 eps.
16) The Chase – 6 eps.
17) The Time Meddler – 4 eps.
18) Galaxy Four – 4 eps.
19) Mission to the Unknown – 1 ep.
20) The Myth Makers – 4 eps.
21) The Dalek Master Plan – 12 eps.
22) The Massacre – 4 eps.
23) The Ark – 4 eps.
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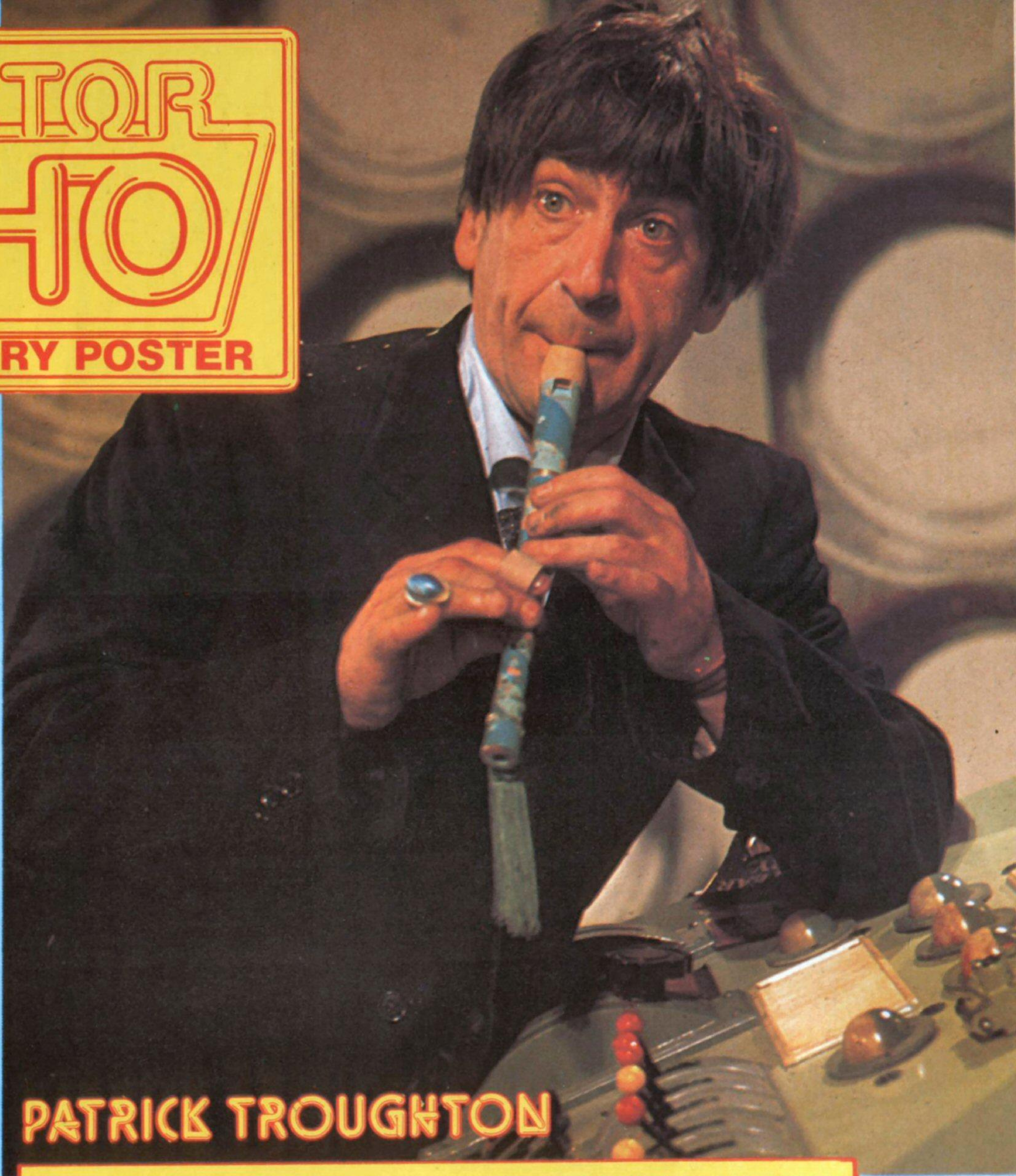
26) The Savages – 4 eps.
27) The War Machines – 4 eps.
28) The Smugglers – 4 eps.
29) The Tenth Planet – 4 eps.



PATRICK TROUGHTON

30) The Power of the Daleks – 6 eps.
31) The Highlanders – 4 eps.
32) The Underwater Menace – 4 eps.
33) The Moonbase – 4 eps.
34) The Macra Terror – 4 eps.
35) The Faceless Ones – 6 eps.
36) The Evil of the Daleks – 7 eps.
37) The Tomb of the Cybermen – 4 eps.
38) The Abominable Snowmen – 6 eps.
39) The Ice Warriors – 6 eps.
40) The Enemy of the World – 6 eps.
41) The Web of Fear – 6 eps.
42) Fury From the Deep – 6 eps.
43) The Wheel in Space – 6 eps.
44) The Dominators – 5 eps.
45) The Mind Robber – 5 eps.
46) The Invasion – 8 eps.
47) The Krotons – 4 eps.
48) The Seeds of Death – 6 eps.
49) The Space Pirates – 6 eps.
50) The War Games – 10 eps.

With power again restored the TARDIS has touched down on a snowy mountain slope. The Doctor is about to leave the ship with Barbara when Susan's voice comes over the scanner. She has found a footprint in the snow – the footprint of a giant? . .

William Hartnell *(The Doctor)*, William Russell *(Ian Chesterton)*, Jacqueline Hill *(Barbara Wright)*, Carole Ann Ford *(Susan Foreman)*.

Directed by **Richard Martin** (episode 1) and **Frank Cox** (episode 2), Teleplay by **David Whitaker**, Production assistant **Tony Lightly**, Assistant floor manager **Jeremy Hare**, Costume supervisor **Daphne Dare**, Makeup supervisor **Ann Ferriggi**, Story editor **David Whitaker**, Designed by **Raymond Cusick**, Associate producer **Mervyn Pinfield**, Produced by **Verity Lambert.**

MARCO POLO (serial D)

The Roof of the World (22nd February 1964)
Lodging overnight at a way station Polo has told the Doctor he intends to give the "flying caravan" (the TARDIS) to Kublai Khan as a present. Elsewhere the treacherous Tegana meets an ally. He intends to murder Polo's party as they cross the Gobi Desert.

The Singing Sands (29th February 1964)
Slowly dying of thirst without fresh water Polo has sent Tegana ahead to a known oasis to fill some of the barrels. Tegana reaches the oasis and drinks his fill, but he has no intention of returning to the group. He will leave them to die.

Five Hundred Eyes (7th March 1964)
Barbara, suspicious of Tegana, has followed him from Tun-Huang to the nearby Cave of Five Hundred Eyes were likenesses to the Assassin sect are caved onto the walls. Suddenly Barbara leaps back in shock; the eyes on one of the carvings moved visibly.

The Wall of Lies (14th March 1964)
Not knowing that the caravan is being surrounded by a Mongol raiding party Ian is taking a late evening stroll onto the fringe of the bamboo forest. He finds the body of one of the guards. He is dead with a knife in his back.

Rider From Shang-Tu (21st March 1964)
With the help of Ping-Cho the Doctor has recovered the keys to the TARDIS. He, Ian and Barbara are inside now preparing for take-off, but Susan has gone to say farewell to the Chinese girl. On her way back to the ship she is seized by Tegana.

Mighty Kublai-Khan (28th March 1964)
Ian has returned to Karakorum to hunt for the missing Ping-Cho. But he has been away too long and Polo is concerned. Tegana volunteers to go find them but secretly the ambassador from Noghai plans to kill the two when he locates them.

Assassin at Peking (4th April 1964)
Tegana is dead and for their help in defeating the assassination bid on the Khan, Polo, feels obliged to return the travellers' keys. The court watches amazed as the ship dematerialises and Polo wonders where they have gone to, "the past or the future" . . .

William Hartnell *(The Doctor)*, William Russell *(Ian Chesterton)*, Jacqueline Hill *(Barbara Wright)*, Carole Ann Ford *(Susan Foreman)*, Mark Eden *(Marco Polo)*, Derren Nesbitt *(Tegana)*, Ziena Merton *(Ping-Cho)*, Leslie Bates *(Man at Lop)*, Jimmy Gardner *(Chenchu)*, Charles Wade *(Malik)*, Philip Voss *(Acomat)*, Paul Carson *(Ling-Tau)*, Gabor Baraker *(Wang-Lo)*, Tutte Lemkow *(Kuiju)*, Peter Lawrence *(Vizier)*, Martin Miller *(Kublai Khan)*, Basil Tang *(Office Foreman)*, Claire Davenport *(Empress)*, John Lee, Arnold Lee, Roy Vincente, Ronald Chee, Clem Choy, Charlton Ngui *(Mongol Warriors)*, Zora Segal *(Attendant on Ping-Lo)*, O. Ikeda *(Yeng)*, Violet Leon *(Chinese Lady of Quality)*, Suk Hee S'hng *(Attendant)*, Clem Choy, Irene Ho, Peggy Sirr *(Villagers)*, Santos Wong, Michael Guest, Gordon Bremworth, Leslie Bates, Roy Vincente *(Mongol Bandits)*, Aman Tokyo, Eton Fing-On *(Mongol Caravan Porters)*, Henry Loy, Maung Hlashwe, L. Lim, Boon Wan Lee, Ying Wiu *(Caravan Bearers)*, David Anderson *(Caravan Warrior)*.

Directed by **John Crockett** (episode 4 only) and **Warris Hussein**, Teleplay by **John Lucarotti**, Sword Fight Arranger **Derek Ware**, Production assistants **Douglas Canfield** and **Penny Joy**, Assistant floor manager **Catherine Childs**, Costume supervisor **Daphne Dare**, Makeup supervisor **Ann Ferrigi**, Incidental music **Tristram Cary**, Story editor **David Whitaker**, Designed by **Barry Newbery**, Associate producer **Mervyn Pinfield**, Produced by **Verity Lambert.**

THE KEYS OF MARINUS (serial E, Target Book by Terrance Dicks)

The Sea of Death (11th April 1964)
Using the travel dials Ian, Susan and the Doctor have followed Barbara on the preset route to hunt for the four missing micro keys. They arrive in a corridor where they find Barbara's travel dial on the floor. But there is blood on it.

The Velvet Web (18th April 1964)
Moving on from the city of Morphoton Susan arrives first in the depths of a sweltering jungle. The air is filled with unearthly screeching and scrabbling sounds as if the whole jungle were alive. Terrified Susan covers her ears against the noise.

The Screaming Jungle (25th April 1964)
Ian and Barbara are the last to arrive at the next location – a snowy wasteland of rock swept by a sub-zero blizzard. Without warm clothes the two quickly succumb to the perishing cold and within moments they are lying unconcious on the snow.

The Snows of Terror (2nd May 1964)
Arriving outside a vault in the city of Millenius Ian finds the last micro-key mounted in a glass case. Beside it is the body of a dead man. As Ian examines it he is struck from behind. An unseen figure then takes the key from the case.

Sentence of Death (9th May 1964)
Ian is on trial for murder and likely to be awarded the death sentence. Now Susan too has gone missing . Barbara receives a private phone call. It is Susan's voice saying that someone is going to kill her. The line goes dead.

The Keys of Marinus (16th May 1964)
The evil plans of the Voord are defeated but the Conscience machine has been destroyed. Now the people of Marinus will have to make their own laws of justice. The four travellers go aboard the TARDIS and take their leave of the strange world of Marinus . . .

William Hartnell *(The Doctor)*, William Russell *(Ian Chesterton)*, Jacqueline Hill *(Barbara Wright)*, Carole Ann Ford *(Susan Foreman)*, George Coulouris *(Arbitan)*, John Beerbohm *(Arbitan's double)*, Robin Phillips *(Altos)*, Katherine Schofield *(Sabetha)*, Heron Carvic *(Voice of Morpho)*, Faith Hines, Daphne Thomas, Veronica Thornton, Sharon Young, Lynda Taylor *(Ladies in Waiting)*, Edmund Warwick *(Darrius)*, Bob Haddow *(Idol)*, Martin Coft *(Hatchetman)*, Francis De Wolff *(Vasor)*, Michael Allaby, Anthony Verner, Alan James, Peter Stenson *(Ice Soldiers)*, Dougie Dean *(Erpin)*, Henley Thomas *(Tarron)*, Michael Allaby *(Larn)*, Raf de la Torre *(senior judge)*, Peter Stenson *(second judge)*, Fiona Walker *(Kala)*, Martin Cort *(Aydan)*, Donald Pickering *(Eyesen)*, Alan James *(Guard)*, Steven Dartnell *(Yartek)*, Martin Cort, Peter Stenson, Gordon Wales *(Voords)*.

Directed by **John Gorrie**, Teleplay by **Terry Nation**, Production assistant **David Conroy**, Assistant floor manager **Timothy Combe**, Costume supervisor **Daphne Dare**, Makeup supervisor **Jill Summers**, Incidental music by **Norman Kay**, Story editor **David Whitaker**, Designed by **Raymond Cusick**, Associate producer **Mervyn Pinfield**, Produced by **Verity Lambert.**

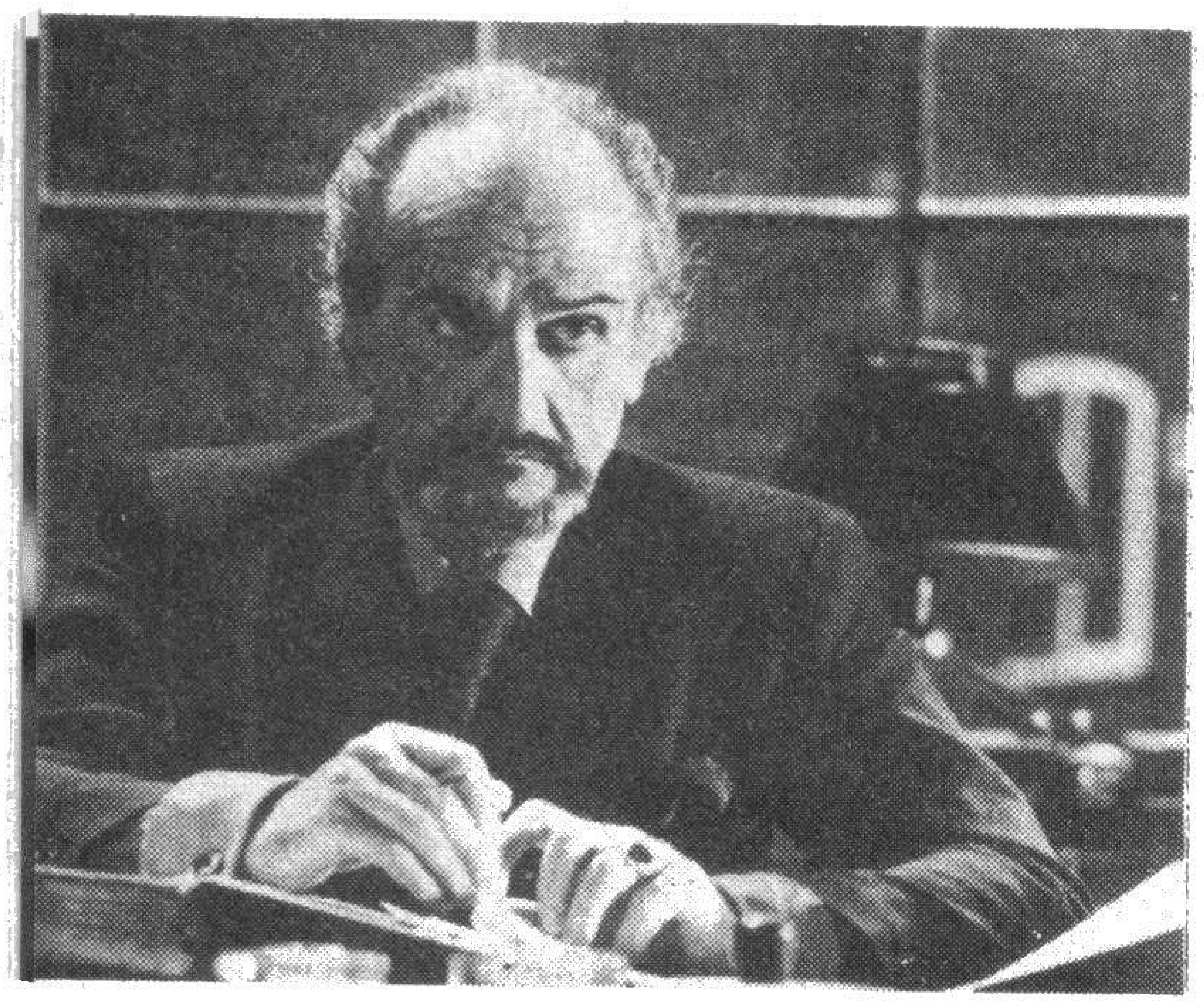
a tourist's GALL

Imagine the Capital City, encased in its glistening dome, lying amid the wastelands of a backward planet. For the most part the inhabitants of this world are savages, divided into tribes. But the City-dwellers are members of a tribe more ancient than any alive can comprehend. Theirs is the secrets of the Ages. They tread the very corridors of Time, learning, adding to their already vast store of knowledge. They are the Time Lords of Gallifrey.

There is no laughter in these silent, darkened cloisters. Laughter would be . . . unacceptable. There are no warming scenes of children playing. That would, be . . . improper. And there is no frantic hustle and bustle of everyday activity. Such would be . . . undignified.

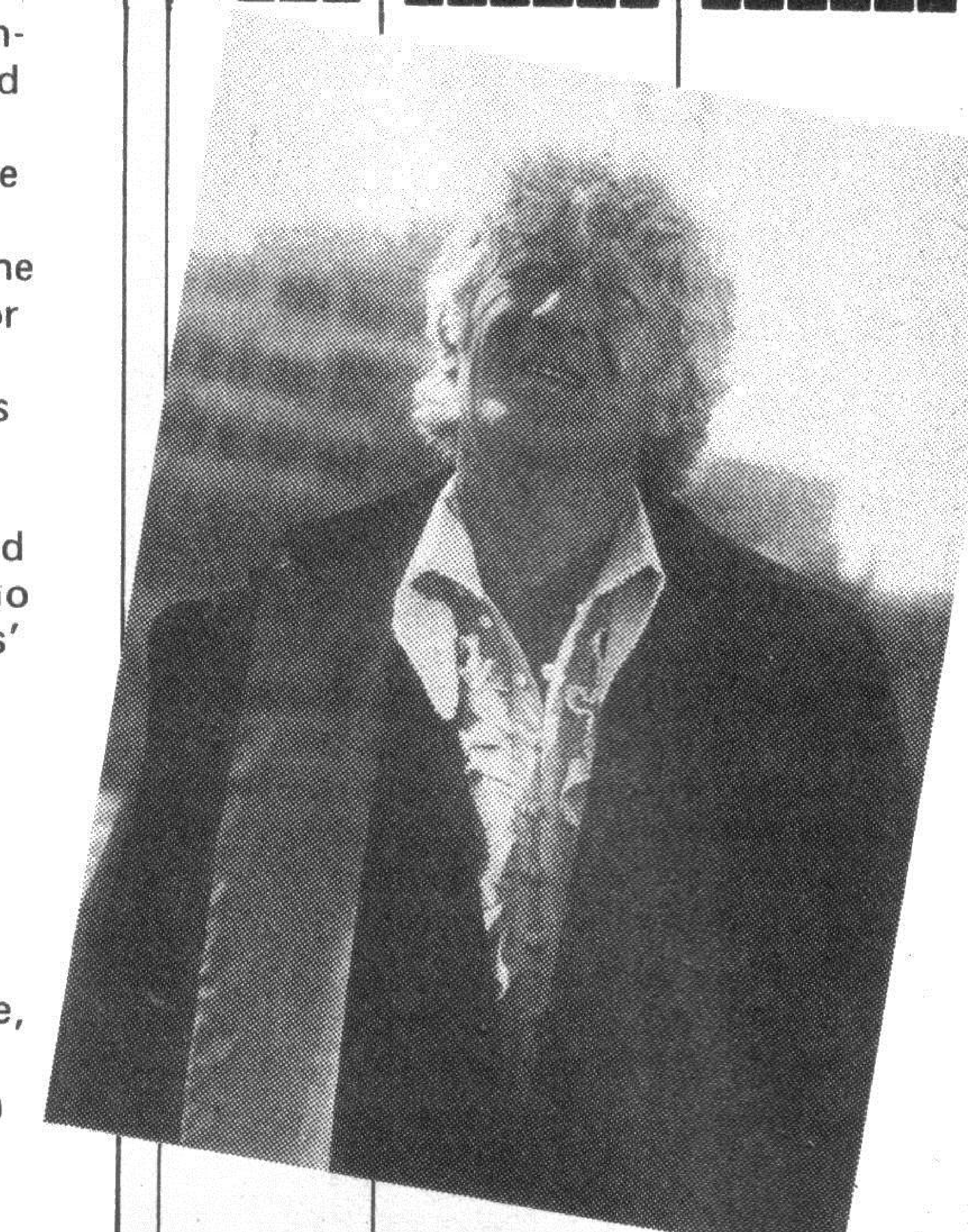
Time hangs heavy here, as sonorous and as sedate as the ticking of a grandfather clock — and just as perpetual. Nothing changes here. No age, no decay. "Neither flux nor wane, nor change their state", one can almost hear the ancient litany whispering itself softly 'neath shadow-filled archways.

The tread of those who steal down these labyrinthine passages is slow and measured — sombre, as though weighed down with burdens borne of ages immemorial. And should one encounter a representative of these gowned fraternities one should make no attempt to interrupt their meditations. For they are not men as you or I might understand the term. They are Time Lords, vested with the wisdom and ability to cross beyond the infinite — to see empires rise and fall, whole galaxies blossom and wither, to see Time pass but to be almost free themselves of its ceaseless process of erosion.



The air in these halls is heavy with must, like the library of some great and aged scholar — but then again this whole city is one vast library; a repository of knowledge spanning countless civilisations in equally countless eras. This is the Capital of Gallifrey — the eternal city belonging to those of Time Lord birth.

Oh yes, there is class distinction here, make no mistake about that. All Time Lords are Gallifreyans . . . but not all Gallifreyans are Time Lords. It is a matter of heritage, of aristocratic breeding and of being born into the right families. The ancient hierarchies of the Time Lord chapters are as resolute and immovable as the walls of the Capital itself. Gaining admission to the hallowed towers is no easy business. There is no spaceport or runway. Such things would be considered vulgar and cumbersome and far beneath the stature of those who have mastery over Time itself. In fact, the Capital City itself is built far out in the wastelands of Outer Gallifrey. Not for these people are the snow-covered mountains or the sun-drenched slopes to be found on the rest of the planet. Such ephemeral and aesthetic pleasures are as dust in the wind compared with the spectacles awaiting those who cross the threshold of the Time Lords' greatest monument.



To gain entry to the Capital one must first penetrate the transduction barriers. No vehicle, be it space craft or a time machine, can approach within the city's perimeters without special clearance from the city itself. Even to try would be futile. Of course, one can approach on foot having trekked across endless miles of barren desert. The hunting tribes of outer Gallifrey pride themselves on their talent for surviving in this most unwelcoming of climates. However to do so would be to perform a useless act — a dome encloses the entire city protecting its inhabitants from the mild inconveniences of inclement weather and from contamination by, shall we say, the more undesirable elements of their society. Occasionally there are massive metal doors let into the side of the wall at ground level but few of those living inside can even recall the last time one of these portals was swung open.

To enter the city it is wisest to come by TT Capsule (TT standing for Time Travel to those of you unversed in the technical terms of Time Lords). Its progress, of course, will be monitored by the traffic control operative as it nears entry point, yet how else

guide to IFREY

could one expect to pierce the barrier without a split second gap being created by programmed instruction to the Transduction Barrier Generators. Senior Time Lords naturally use Time Rings — sophisticated metallic bangles which, when worn on the wrist, give free movement in the fourth and fifth dimensions without the cumbersome need for the mechanics of a TT Capsule.

All capsules and ring wearers arrive at the same point — the reception area. It could be termed a TARDIS car park if one was so unsophisticated as to use such a phrase. Mind you, for all its necessary functionalism it remains somewhat of an eyesore in these otherwise ecclesiastical surroundings. Row upon row of time travel machines each with its chameleon circuit switch off so that the appearances of the craft are identical; plain metal cabinets with an outwards sliding door on one face. Time Lord technicians faithfully maintain the vehicles but do not be deceived by the menial appearance of their jobs. Like everyone else they are Time Lords or, at the very least, acolyte Time Lords serving their "apprenticeships" in the hope of one day being allowed access to the Time chambers.

On this page: *Just a few of the Gallifreyans we have met over the last 17 years of* **Doctor Who**. *Including three faces of the Doctor.*

For those of noble birth, used even in their younger days to positions of authority, their first years at the Capitol can seem quite a nightmare — reduced to the level of servants and guards, technicians and administrators as they tender to the whims of those who hold the mightiest power in the Universe.

Of principle interest to new arrivals is the Academy where new Time Lords "go to school", each wearing the gowns and robes of his or her chapter (indeed, the Time Lords do admit a few women into their midst — just a few). Green for the Arcalians, heliotrope for those of the Patraxes family and, most envied of all, the red and gold of the Prydonians; the guild to have produced more Time Lord Presidents than all the other Chapters listed together. These gowns are worn during ceremonial occasions which are frequent and always conducted in a manner of absolute solemnity.

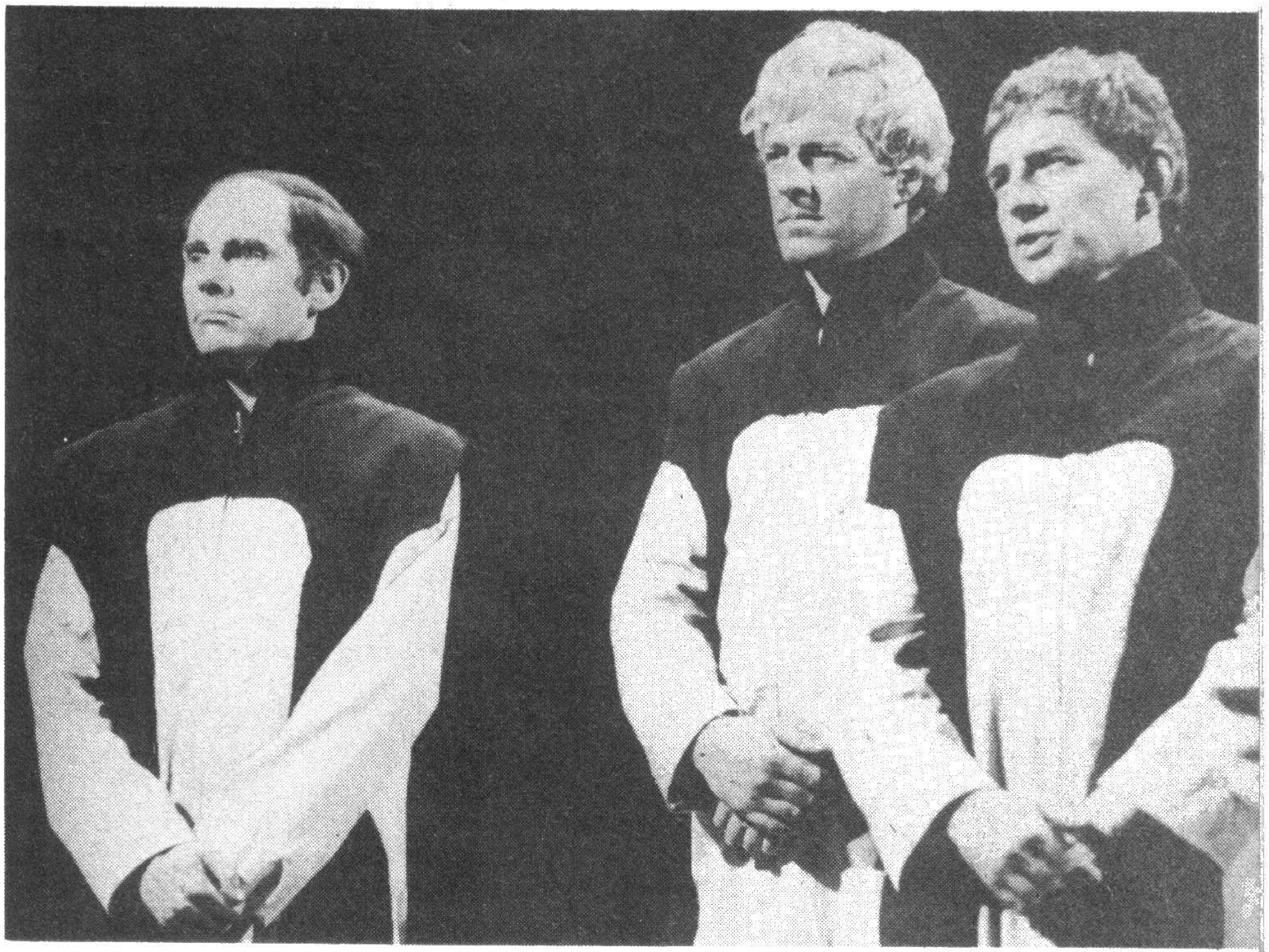
For those from really influential family there is a posting to the Chancellory Guard, itself almost a promotion to a rank above that of the technical institutions. With their smart red uniforms, swirling capes and powerful Staser pistols the Guard maintains the internal protection of the Capitol. Ruthless drive and dedication burns within each of these young men as they strive to reach the peak of their intellectual capabilities during their years in the Academy.

Time Lords are made and broken in this sprawling complex of buildings. Privilege and birthright cut no ice here, not when one's tutors are the Lord Cardinals themselves. The Cardinals lead the Chapters and each is a Time Lord of great age (for even Gallifreyans age) — wise with the accumulated knowledge that only comes from ceaseless devotion to the academic life. In them is entrusted the traditions of the Time Lords. They preserve the standards and values laid down by the first ever President of the Time Lords, Rassilon, whose wisdom guides the Lords of Gallifrey to this very day.

The chairman of the Cardinals is the Chancellor actually holds far more power and responsibility than simply as a casting vote to the Cardinals' conclaves. He is second only to the President of the High Council in matters of Gallifreyan government and for that reason the Chancellory is the second largest building — perhaps palace would be a better word — in the entire Capital.

The biggest building is, of course, the Panopticon. Sitting in the very heart of the city this huge, circular edifice is the Time Lord parliament; scene of every ceremonial occasion be it administrative, academic, governmental or ritual. It is also the official residence of the Time Lord President; the elected leader of the Gallifreyan people who commands both the loyalty of the Cardinals — who govern the planet and maintain the laws — and the High Council — who deal in matters relating to Time. The President alone knows the secret of the Panopticon — that beneath the central dias, locked safely away from curious eyes, is the power base of the Time Lords. The Eye of Harmony — a gigantic ebonite monolith resting in a cradle. A supreme feat of engineering the Eye of Harmony was the device Rassilon himself took into the Black Hole to capture the energies of the dying star. With all the incalculable forces pent up within its structure the Eye was brought back to Gallifrey and set deep beneath the Panopticon — its baleful radiations providing the Lords of Gallifrey with the means to make their time travel theory a practical reality. Oddly, the very nature of that artifact also caused the technological stagnation of the Time Lord race. Advancement slowed down as the omniscient state of flux engendered by Rassilon's Star took hold. Science became enmeshed with ritual and dogma replaced forward thinking. The musty air of the sectored cloisters bears grim testament to centuries of stale learning; of knowledge without purpose, ability without direction.

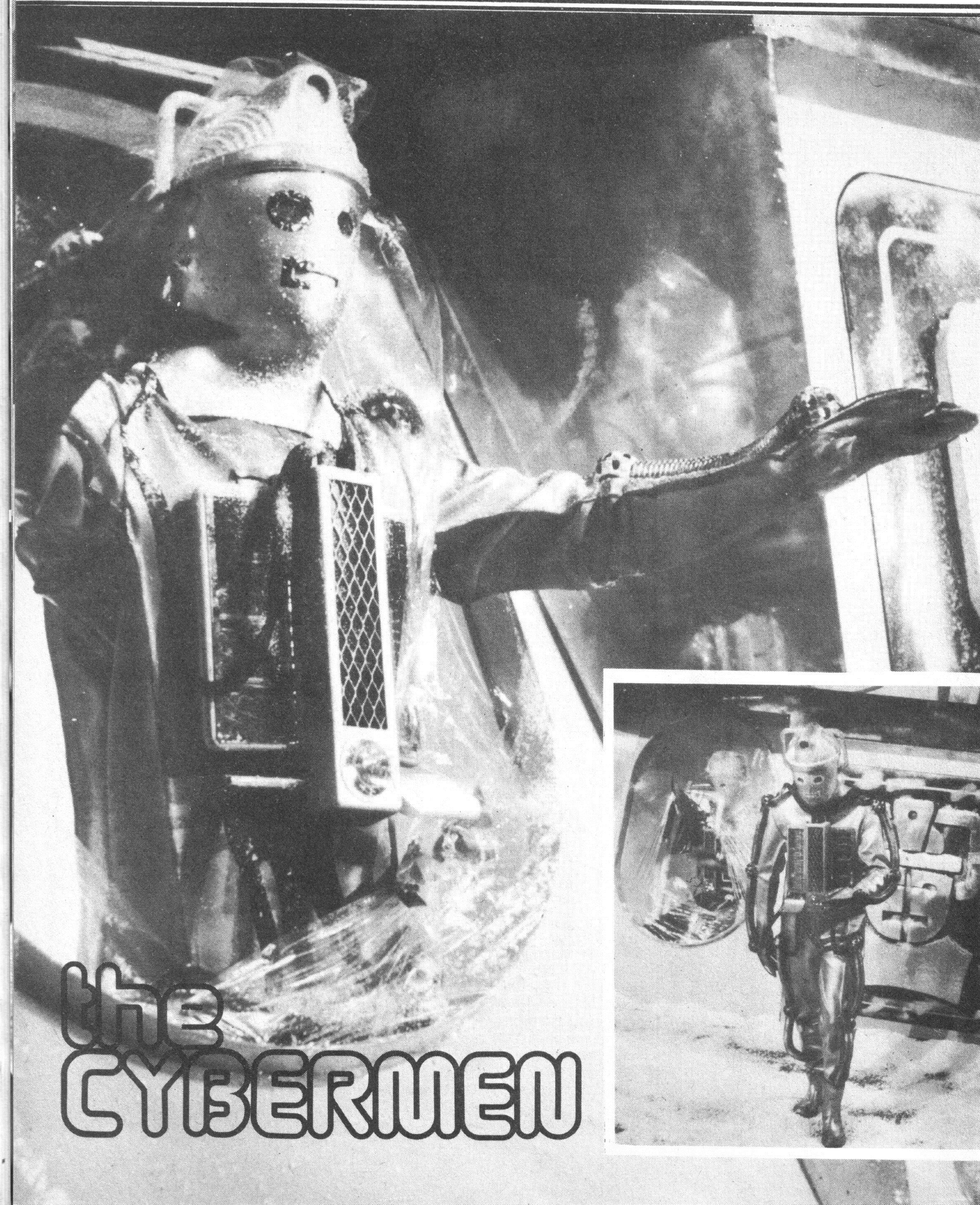
Little depicts this more visibly than the Archive towers. Here the accumulated wisdom of the Time Lords rests. A building that is more like a giant computer than a populated installation. By rights it should be a hub of activity, instead it is the domain of old men — old even by the standards of Gallifreyans. Steadfastly they maintain the consoles and storage media wherein is held the sum total of knowledge gleaned from millions of years of monitoring the time zones. Past, present and furture, all are recorded here for historical research and forward temporal projection. In this building is housed the hardware of The Matrix. Almost a living computer, The Matrix is the receptacle into which is drained the minds of dying Time Lords. Each additional mind boosts the collective mental power of The Matrix, which is used as the ultimate source of reference by Gallifreyan Presidents. It is said that the mind of Rassilon lives on to guide his people through The Matrix . . . not that any of the venerable Recorders who unhurriedly roam the sound dampened chambers have bothered to check. There are always procedures to be followed, pre-set tasks to be performed and files to be amended. The rituals of record housekeeping are eternal and there is always somebody wanting items of information — a senior Time Lord conducting a theoretical exercise, a security Castellan investigating a data file in the line of duty or a junior student taking his first steps on the endless quest for knowledge. Nothing ever goes wrong — no breakdowns, no faulty machinery — not a single fault to upset the ordered calm of this, the central city of the Time Lords.



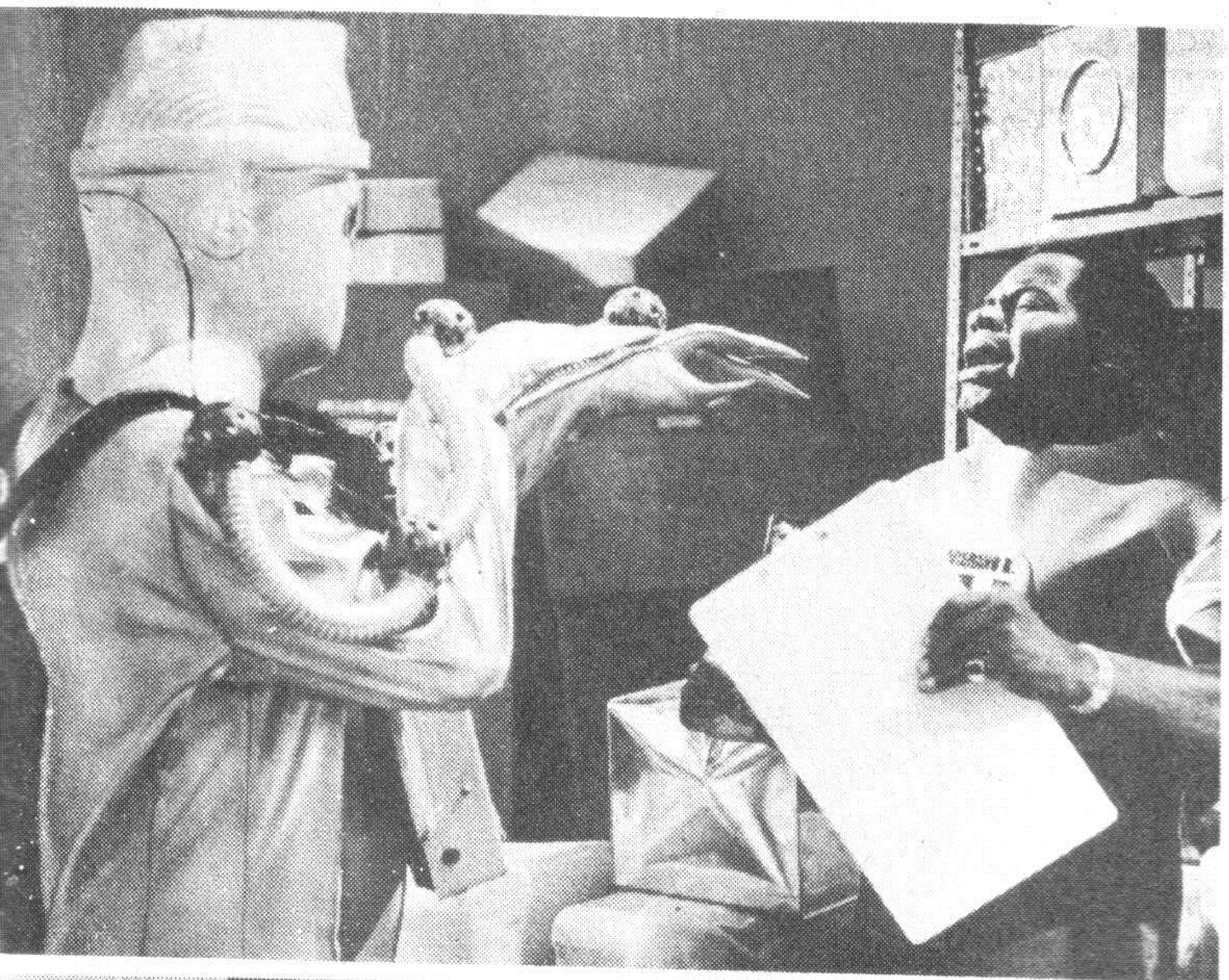
Yet, this itself has contributed to the state of atrophy. For if nothing ever goes wrong, if all the machines and technological wonders perform strictly according to function then there is no need to understand the principles upon which they were first built.

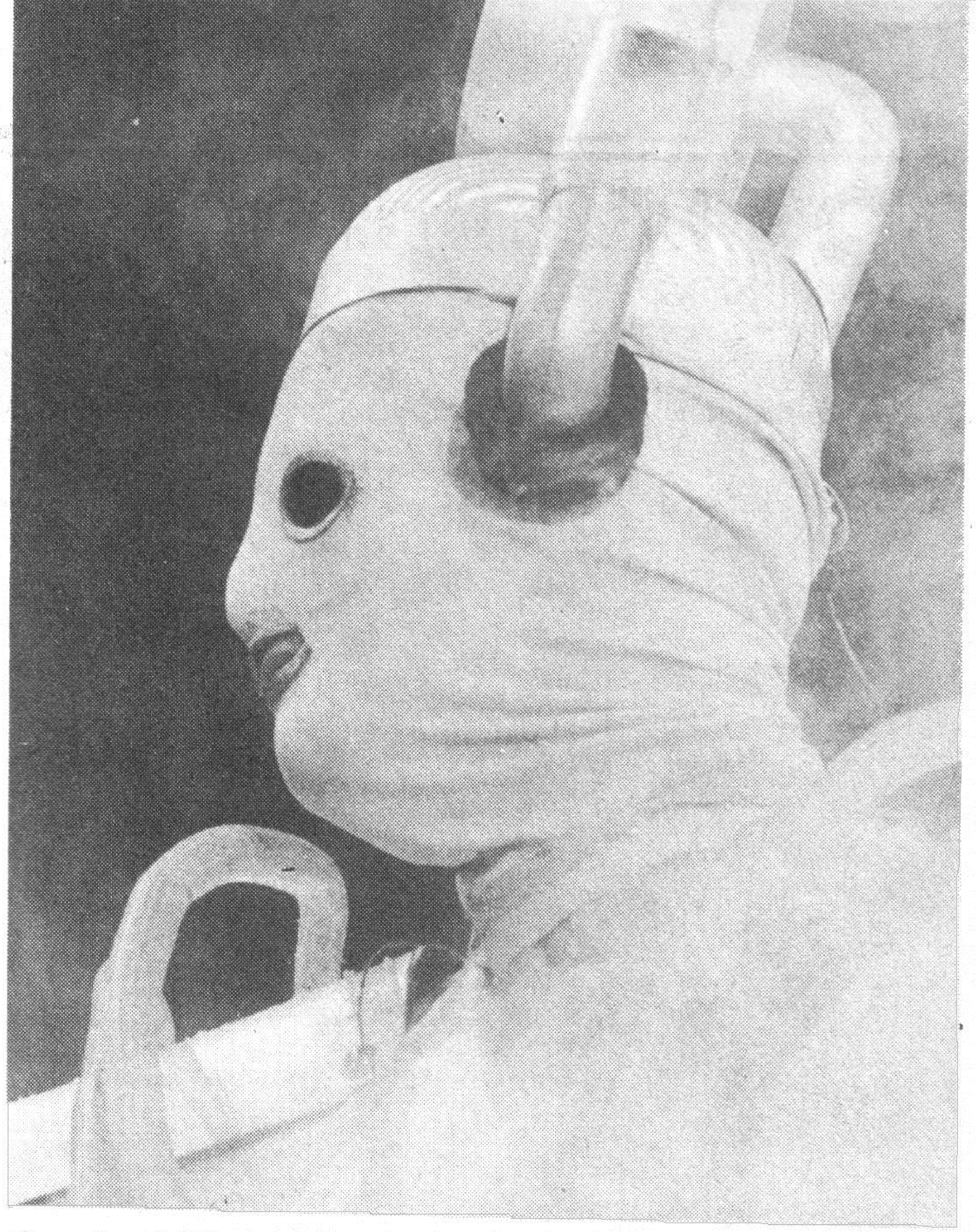
Up above the Time Lords live and work, serene in their ordered, procedurised lives while deep beneath their feet, the machinery that maintains their balanced existence hums away in everlasting motion. The Time Lords living now have never bothered to look beneath their own feet even to discover what might lie there for the sake of curiosity. Yet why should they? If they ever decide to want to understand the legacies left behind by their ancestors, they have time enough to do so. In fact, they have all the time in the Universe . . .

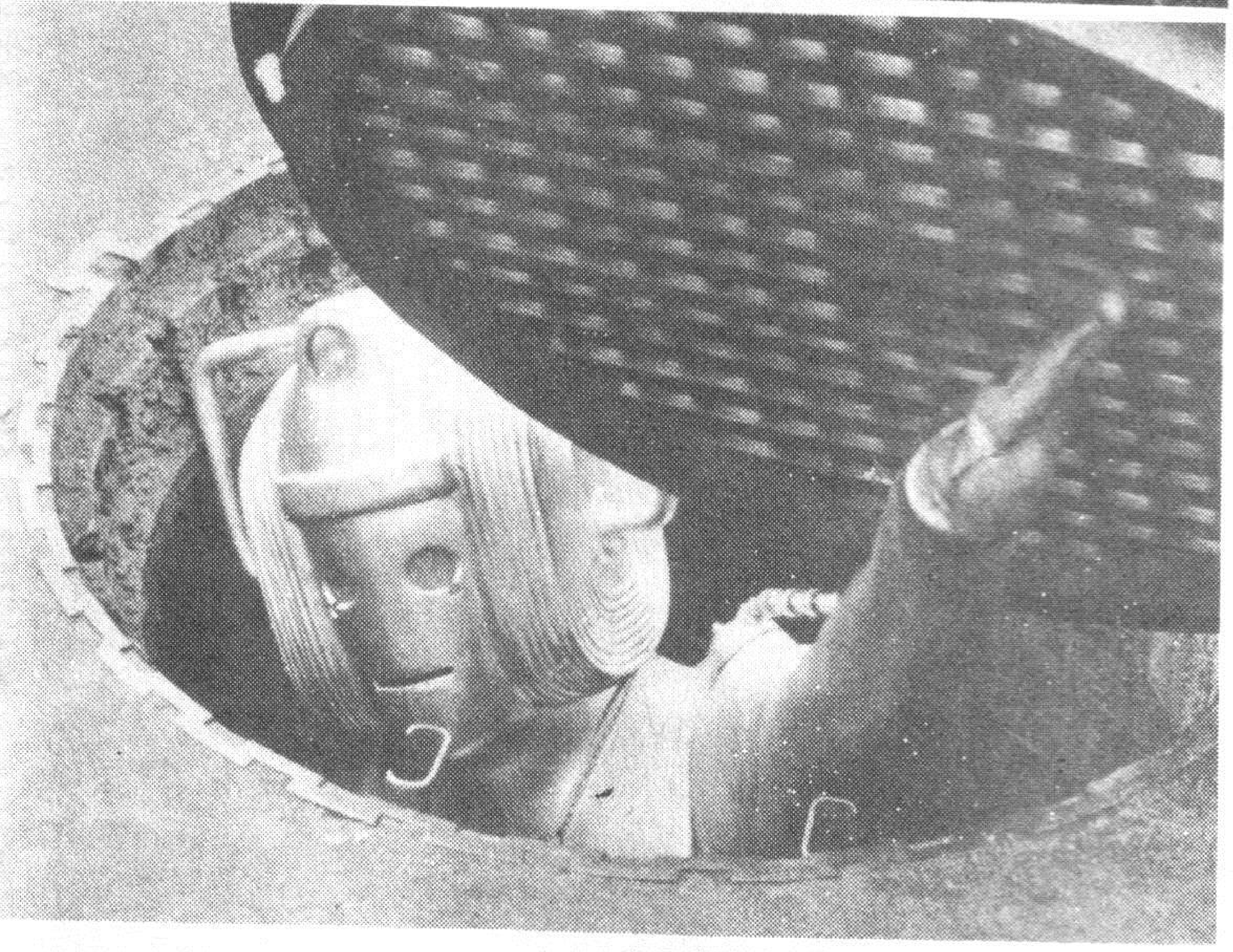
DR. WHO MONSTER GALLERY



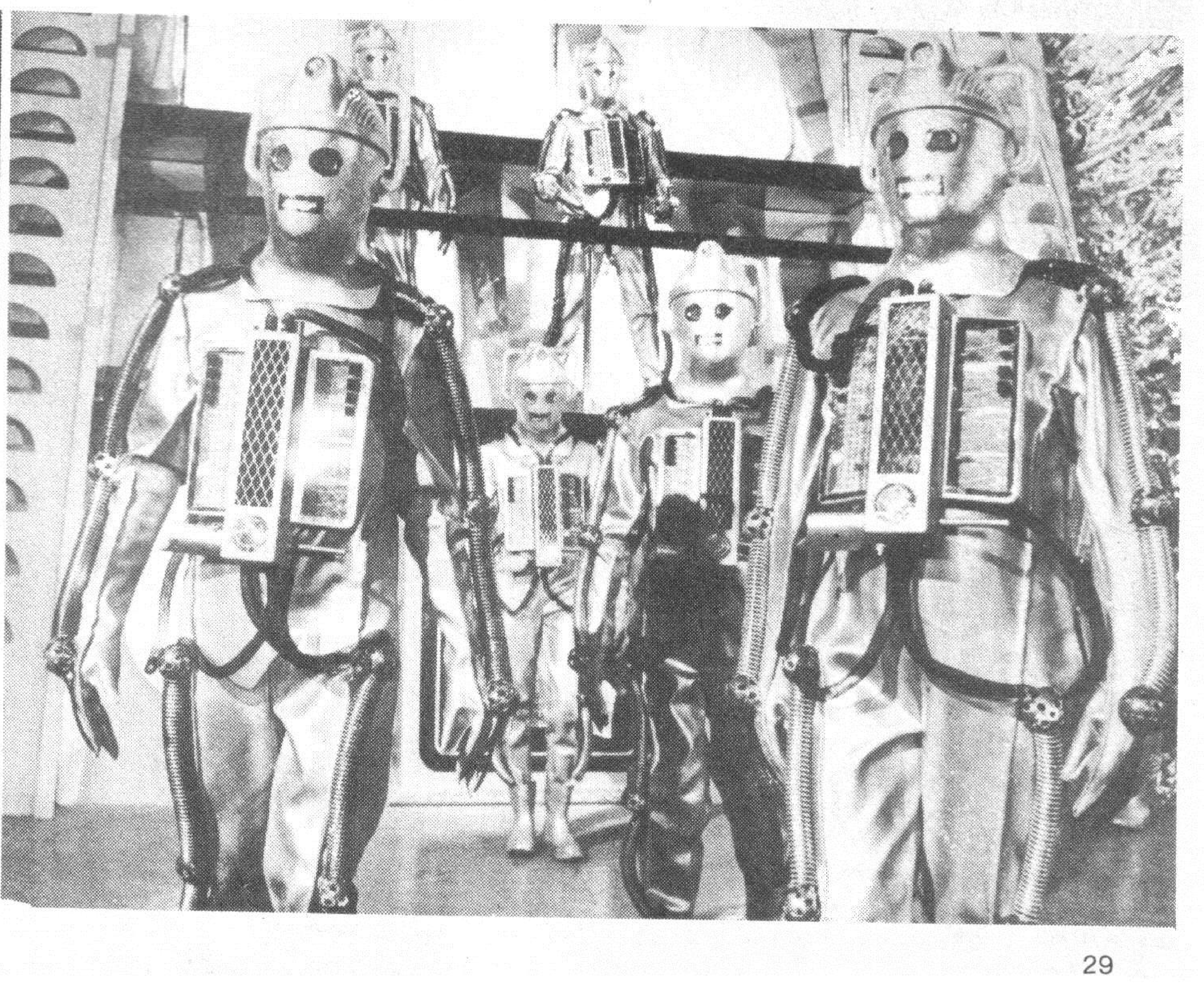
the CYBERMEN

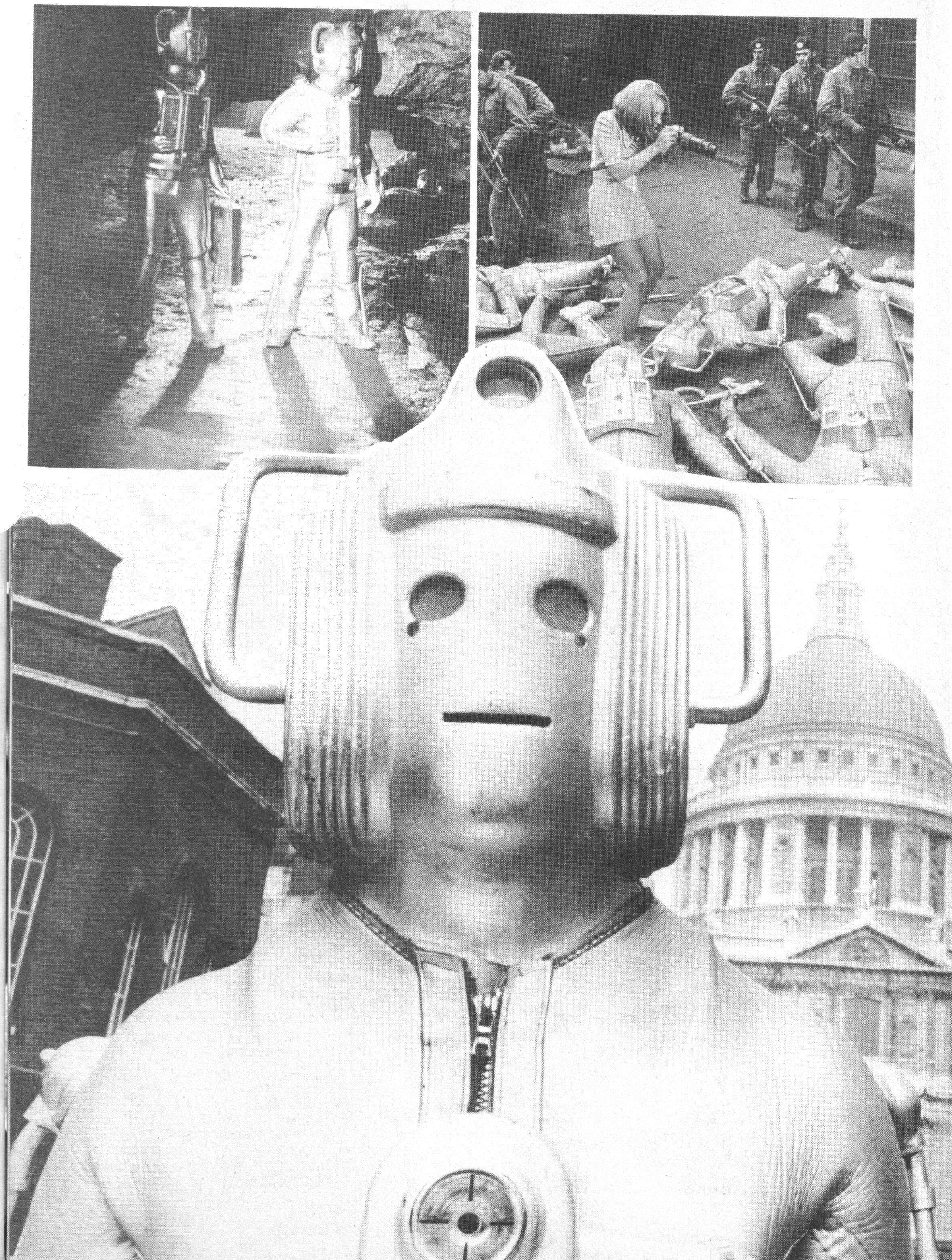


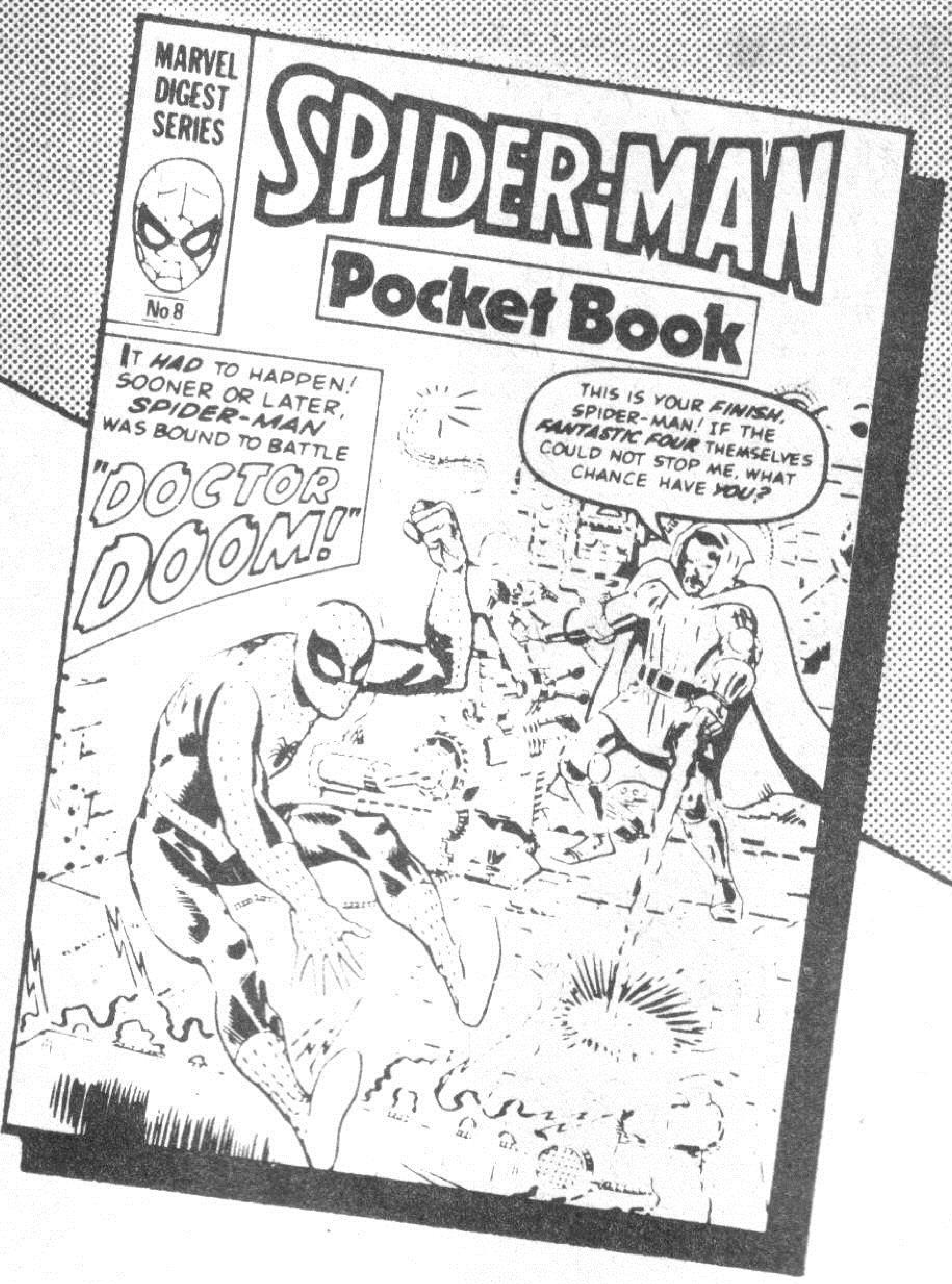




Opposite: *A frozen Cyberman breaks out of his cell in the story* Tomb of the Cybermen *(1967). Note he has head-piping but no "earmuffs".* Above left: *Ralph* (Mark Heath) *is attacked by a Cyberman in the story* Doctor Who and the Moonbase *(1966). This Cyberman is remarkably similar to those in* Tomb of the Cybermen. Left: *A Cyberman lurks beneath London in* Doctor Who and the Invasion *(1968). This version of the Cyberman uniform has added "earmuffs".* Above: *A portrait of a Cyberman from the first Cyber-adventure,* The Tenth Planet *(1966). This is one of the earliest Cybermen, having a cloth face, probably more humanoid than machine.* Below: *Two more scenes of the awakening of the Cybermen from* Tomb of the Cybermen. **Following page.** Top left: *Two Cybermen from the Doctor Who story,* Revenge of the Cybermen *(1975). In this incarnation the head piping is ridged, though the earmuffs are retained.* Top right: *Isobel* (Sally Faulkner) *snaps pictures of the inert Cybermen in a scene from* Doctor Who and the Invasion *(1968).* Below: *A Cyberman stands against the skyline of London in* Doctor Who and the Invasion.



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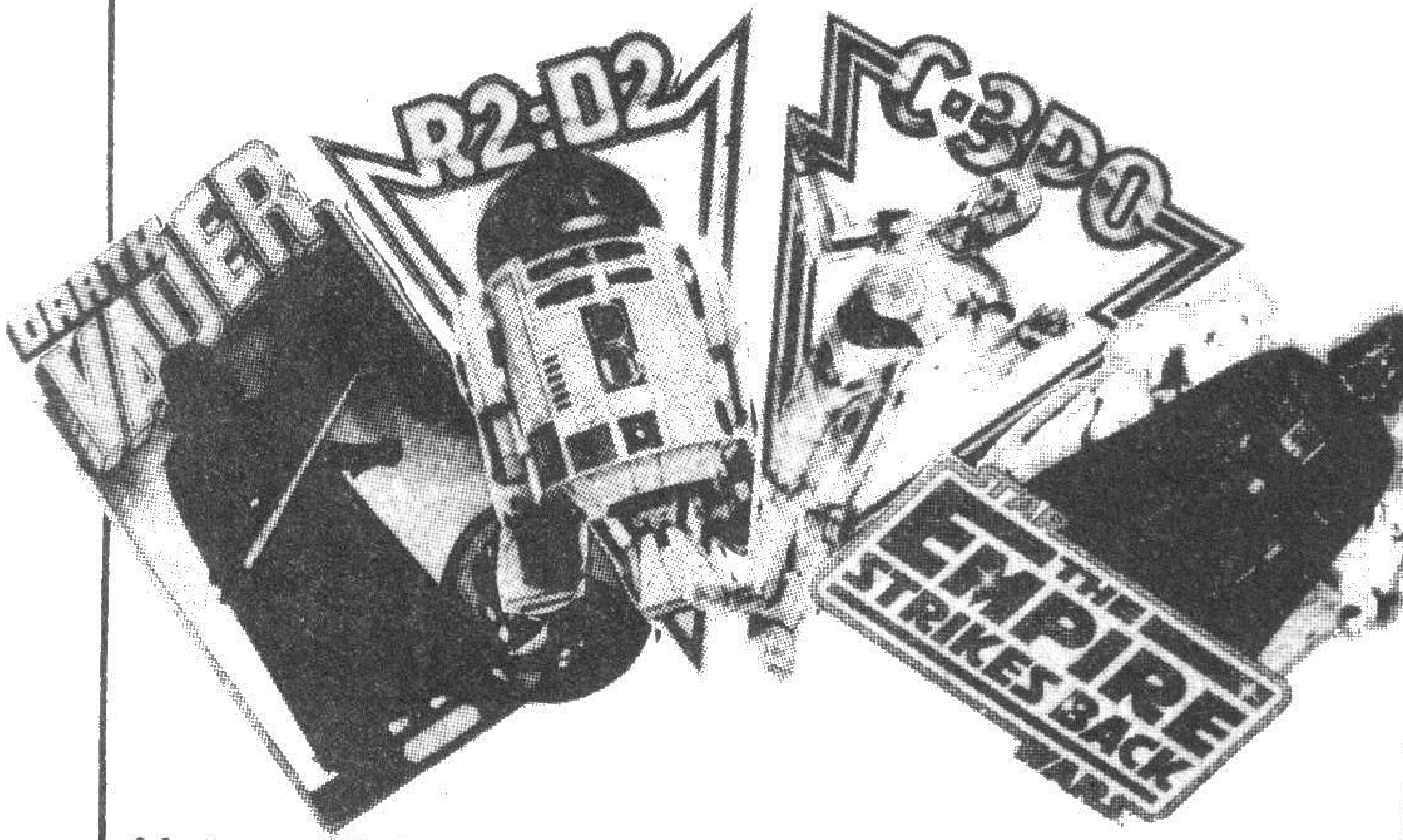
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DOCTOR WHO
pin-up

20 DOCTOR WHO BOARD GAMES

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Welcome to the special anniversary competition for the readers of Doctor Who Monthly **aged ten and over. This one is a little more difficult than our K-9 competition on page 21. To win one of the fabulous** *Doctor Who* **board games, manufactured by Britain's leading tactical board games company** *Games Workshop*, **all you have to do is answer all the questions below correctly (on a postcard please). Then, as a tie-breaker, you should complete the sentence:**

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in not more than twenty five words. Don't forget to clip the entry stamp and attach it with your entry.

1. **Name the planet upon which the** Doctor Who **tv story** *The Leisure Hive* **took place.**
2. **What was the name of the retired Time Lord who featured in the lost** Doctor Who **story** *Shada?*
3. **From which planet did the Cybermen originally come?**
4. **Give the names of three of the four** *Star Tigers* **from the** Doctor Who Monthly **comic strip.**
5. **What do the letters TARDIS stand for?**
6. **Name the companions of Tom Baker's Doctor.**

DOCTOR WHO
THE GAME OF TIME & SPACE
ENTRY STAMP

RULES

No employees of either Marvel Comics Limited or Games Workshop or their relatives may enter the competition. Every entry must be on a postcard along with an entry stamp cut from this page. Entries must be postmarked no later than 12th March 1981. The editor's decision will be final. No correspondence will be entered into. Send all entries to:

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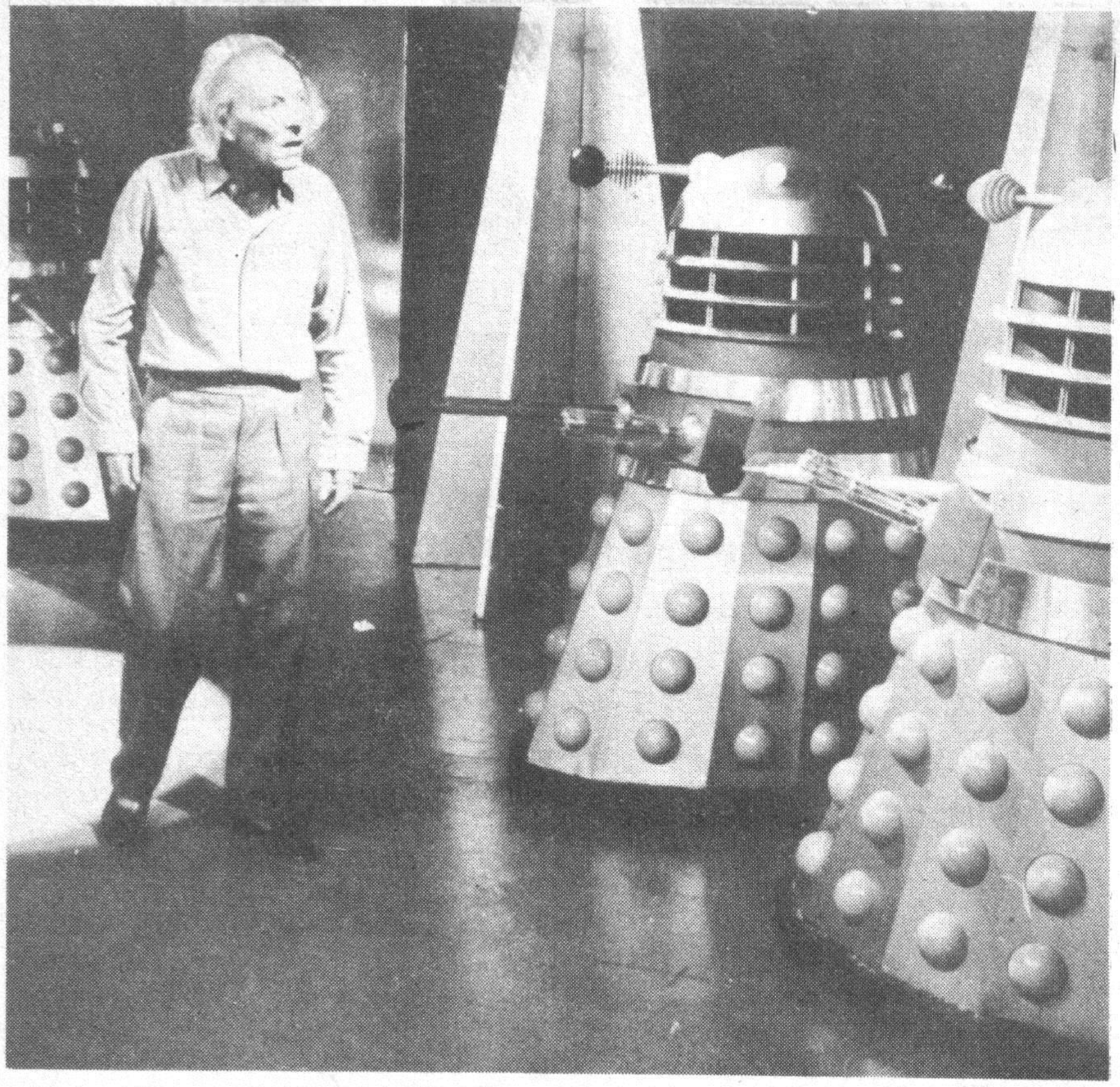
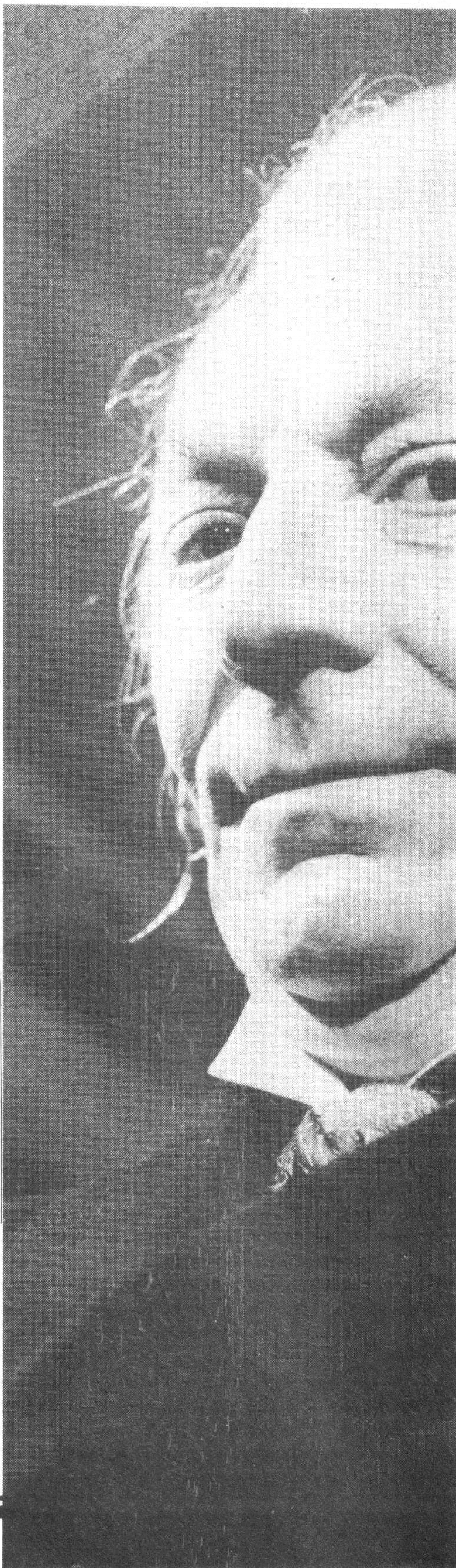


STAR-P

WILLIAM



It is almost impossible to assess how much of *Doctor Who*'s legendary popularity stemmed from the actor who held the title role for the initial three years of its run. Talk to anyone about the programme in the early Sixties and chances are the Daleks will be put forward as the reason for the show's unique rise to fame and lasting prominence.

Certainly the Daleks brought the series to a notoriety and any story which featured these mechanical monstrosities did very well in the ratings. Yet the Daleks only starred in thirty one out of one hundred and thirty four episodes, for the rest of the time the focus of attention was on William Hartnell; the first Doctor.

That Hartnell ever came to play the role of the Doctor was an inspired piece of casting on behalf of the show's first producer, Verity Lambert. As mentioned in *Doctor Who Monthly 44* other choices for the part included Cyril Cusak and Leslie French, both of whom held long track records for playing cantankerous old men. William Hartnell was far more known for characterisations of tough military NCOs, hard nosed detectives and even vicious criminals.

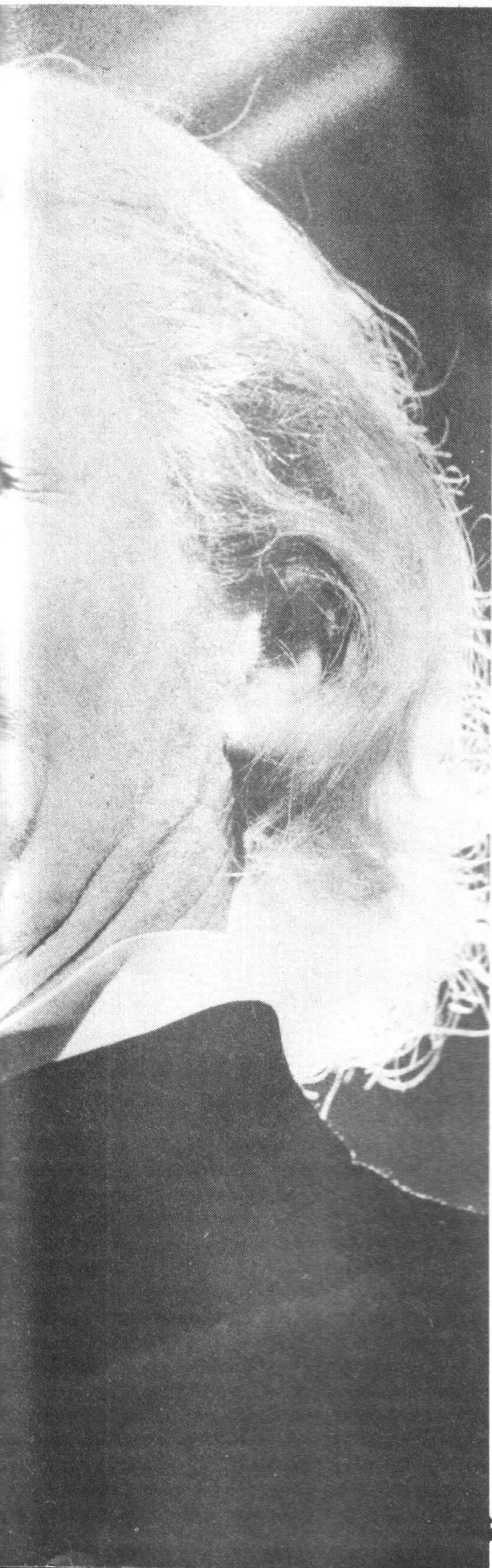
It was parts such as these that had formed the bulk of Hartnell's acting experience. He had begun his career on stage at the age of 17 touring with Frank Benson's Shakespeare company. Repertory work of this kind involved actors in doing everything from leading roles to taking the broom across the stage after the shows. Nevertheless these years served the future Doctor in good stead as he developed his acting techniques.

London's West End was where Hartnell got the chance to apply what he had learned with Frank Benson's company. He began understudying famous actors in West End plays, taking their roles if ever they were sick or unavailable and then assuming the parts full time when the plays left London for the provinces. Oddly his roles in those days leaned more towards comedy and farce than the tough-guy characterisations he would later develop. His basis in comedy served Hartnell in good stead when it came to playing the Doctor. In whatever incarnation, the Doctor has always retained a sparkling sense of humour and fun and many episodes of the early serials relied on Hartnell's sense of comic timing to make scenes appear funny on screen.

In whatever incarnation, the Doctor has always retained a sense of humour and fun.

The expanding British film industry of the 1930s gave Hartnell the big break he had been looking for. He

ROFILE
HARTNELL



began doing "quickies"; short, low budget films that could be completed in a matter of weeks, which brought him to the attention of celebrated producer, Sir Carol Reed when he was casting the part of an army sergeant for the 1943 film, *The Way Ahead*. Critical reviews for the film were impressive and so were the box office returns. Almost overnight William Hartnell had slipped into a mould he would be unable to break for the next twenty years. In a whole succession of British films throughout the forties and fifties Hartnell was asked to play imperious village squires, hide-bound prison officers, calculating killers and, of course, army types.

Hartnell was asked to play imperious village squires, hide-bound prison officers and army types.

Even when he was asked to play in comedy films, such as *Carry On Sergeant* his would be the part of "the straight man", hectoring soldiers like Kenneth Connor, Bernard Breslaw and Bob Monkhouse. Talking about Hartnell's part in *Carry On Sergeant* Bob Monkhouse recalled the dislike he had for comedians, especially those who ruined scenes by "corpsing" during shooting. When such events happened on the set of *Carry On Sergeant* it would be Hartnell who would leap to the foreground, bellowing loudly at them for their lack of professional discipline. It was a trait he would repeat many times over to luckless actors on the *Doctor Who* set . . .

The film role that brought him to audition for *Doctor Who* was that of a rugby coach in the 1962 movie, *This Sporting Life*. As ever Hartnell's portrayal was a tough guy – a no-nonsense northerner – but the character was softened by an inner warmth that appeared during the film's quieter moments. This was exactly the kind of person Verity Lambert had in mind for the Doctor – a proud, haughty and often obstinate man of mystery but one whose anti-hero traits would be mellowed by his affection for his grand-daughter and his twinkling sense of humour.

The first few *Doctor Who* serials showed the ruthless, untrustworthy sides to the Doctor but as the season progressed so more of the "magic" in him was allowed to peep out. He was seen to be very paternal with his grand-daughter, Susan, humourously outrageous with Barbara and eternally in verbal feud with Ian. As Dennis Spooner took over from David Whitaker during the second season so the wit and comic elements became more acceptable additions to the show's format. "The Romans" saw Hartnell playing opposite comedian Derek Francis as Nero, the latter being

unsettled by the Doctor's constant out-manoeuvrings. "The Time Meddler" witnessed a hilariously bombastic encounter between the Doctor and Peter Butterworth's Monk character while one whole episode of "The Dalek Master Plan" was turned over to comedy as the Doctor was first arrested by the Liverpool Constabulary for "attempting to break into a police box" and then subsequently pursued around the sound stages of Hollywood in a frenetic burleque of a Keystone Kops silent film.

Despite the popularity of the Daleks, William Hartnell was the recipient of sacks full of fan mail.

Hartnell loved all this, and so did the audience. Despite the mass popularity of the Daleks, William Hartnell himself was the recipient of sacks full of fan mail from devoted followers of the series. He did his best to answer as many as he could but confessed that many of the writers were enquiring after technical, mathematician and scientific matters that, while they would be chicken feed to the Doctor, were way beyond the understanding of the actor playing him. However, he adored the letters he received from children, many of which would be addressed to him as "Doctor Who", "Mister Who" and even "Uncle Who". The mail did not stop even years after his departure from the series. Children, many of them fast growing to adulthood, still wrote to him at his cottage in Mayfield, Sussex expressing their thoughts on all he had brought to the series.

Children, Hartnell once said, *are your sternest critics. You cannot fool them. If something is wrong with a serial they will spot it and immediately lose faith in the illusion being created.* But, he added, *if you can win over that audience then you will have a loyal following any programme would be proud of. Doctor Who* certainly had that, and not just from children either. A large percentage of adults found themselves to be in tune with this curious mixture of science-fiction and history and William Hartnell's wife,

Heather, still keeps some of the letters sent to Hartnell by these "older fans".

It was an incredible reward for an actor who for so long had been typecast in parts diametrically opposite to that of the Doctor. Not a lover of science-fiction Hartnell did express a preference for those serials which had the TARDIS travel back in time to famous points in history. "I got a real kick when a series was set in the court of Kublai Khan or in Nero's Rome" he once told a reporter.

Carole Ann Ford, who played Susan in the programme, received a huge round of applause at a convention when she announced that William Hartnell was every bit as 'Doctoer-ish' off stage as on. The character of the Doctor was very close to Hartnell almost to the point where he would openly argue with a producer or director if he felt a script was calling upon him to do something the Doctor would not. He knew every switch and lever on the TARDIS console and woebetide any studio manager who tried to tell him a different way to dematerialise *his* ship.

William Hartnell died in 1975, nine years after his departure from the programme. Yet the very fact that *Doctor Who* is still on the air to this day is partly in testament to the legacy he left the show. The Doctor is not a conventional hero – far from it. He is an eccentric and often bewildering character. He is inclined to be rude to stupid or dogmatic people and is capable of sulking childishly when his will is opposed. At the same time he is blessed with an inner magnetism that attracts people to him; the supposed magical quality. If the above sounds like a good definition of Tom Baker's Doctor bear in mind that it is also a good summation of the first Doctor. And no matter how much the Doctor's character alters when Peter Davison takes over in the autumn of 1981, at least a part of the new Doctor will be recognisable to fans of William Hartnell – the original Doctor Who.

At least a part of the new Doctor will be recognisable to the fans of William Hartnell — the original Doctor.

FANTASTIC FACTS!

A BAD EGG

Carl Faberge was a jeweller who specialised in making Easter eggs. Intricately designed, sumptuously enamelled and gorgeously decorated with precious gems, many of his finest creations were owned by the royal family of Russia.

Vidkun Quisling was a Norwegian Nazi who governed his country for the Germans during the second World War. He owned a "Faberge egg" valued at about £50,000 which was to be auctioned for charity on November 10th 1980, according to the wishes of his widow. The event was something of an embarrassment for Sotheby's the auctioneers, for under the heat of the spotlights the enamelled surface of the egg began to crack showing it to be a fake.

●

SOMETHING THEY ATE...

After extinguishing the fire in a barn at Braunton, near Barnstaple, Devon, the firemen discovered a pile of deliciously roasted potatoes. They were eaten with relish by all 40 of the firemen before the farmer could explain that they were seed potatoes which had been coated with a poisonous fungicide. The second emergency of the day followed immediately when the firemen rushed themselves to hospital in their own fire-engines.

●

HE DUNNIT!

Motorists fined by a Brighton court included N. Skidmore, who admitted driving with worn tyres, and I. Dunnett, who pleaded guilty to speeding.

●

ZIC OF KRK

More than 1000 inhabitants of the Yugoslav island of Krk are called Zic – and 200 of them have the christian name Antun. "It makes the sorting of letters very difficult" complained a postman . . . called Antun Zic.

WELL, STONE ME!

The ancient Celts who inhabited these islands and neighbouring regions of northern Europe put enormous amounts of energy into the construction of stone monuments such as those at Stonehenge and Avebury in Wiltshire. The purpose of these structures is likely to remain a mystery but one theory is that the rings were astronomical observatories. Indeed, with a set of wooden stakes and a little ingenuity, Stonehenge can be used as a mechanical computer which will predict, with reasonable accuracy, eclipses of the moon. This still gives us no clue to the purpose of the menhirs. These solitary standing stones were erected in their thousands but were they intended to commemorate the dead, to mark boundaries or were they merely status symbols erected by properous local chieftains? It may be that they were worshipped for the early Christians adopted some of these stones and built churchyards around them. The tallest menhir in Britain was christianised in this manner, it stands 25 feet tall. Four broken fragments of a truly gigantic menhir lie in a field at Locmariaquer, Brittany; if it ever did stand erect it would have been over 70 feet high.

WHO WAS THAT MASKED MAN?

In medieval Persia there existed a secret society which some authorities believe was the origin of the witch-cult of western Europe; they called themselves Maskhara, meaning "the revellers" Their rituals involved the use of wine and drugs such as henbane (a close relative of deadly nightshade) followed by frenzied dancing. The dancers would disguise themselves either by wearing animal masks or by blacking their faces with a cosmetic which we still call mascara. The words "mask" and "masquerade" also derive from the name of this sinister sect.

●

IN THE NAME OF MARRIAGE

Australian barman Thomas Key married Ann Lock. Twenty years later, their only child, Bill Key, married Ellen Bolt, daughter of Henry Bolt and former Miss Evelyn Chain. In 1967 Valerie Brown of Wakefield, Yorkshire, married Alan Black. The wedding was attended by 11 Blacks, 8 Browns, 5 whites, 5 Greens and 4 Greys. Other memorable matrimonial alliances took place between Beulah Philpott and Henry Passwater, Susan Eatwell and Douglas Burpitt; Hazel Wealthy and John Money; Miss Pepper and Mr Salt; Mr Veale and Miss Pie; Mr Adam and Miss Eve; and to cap the lot, Mr Cloak and Miss Dagger.

●

THE HAYNE GANG

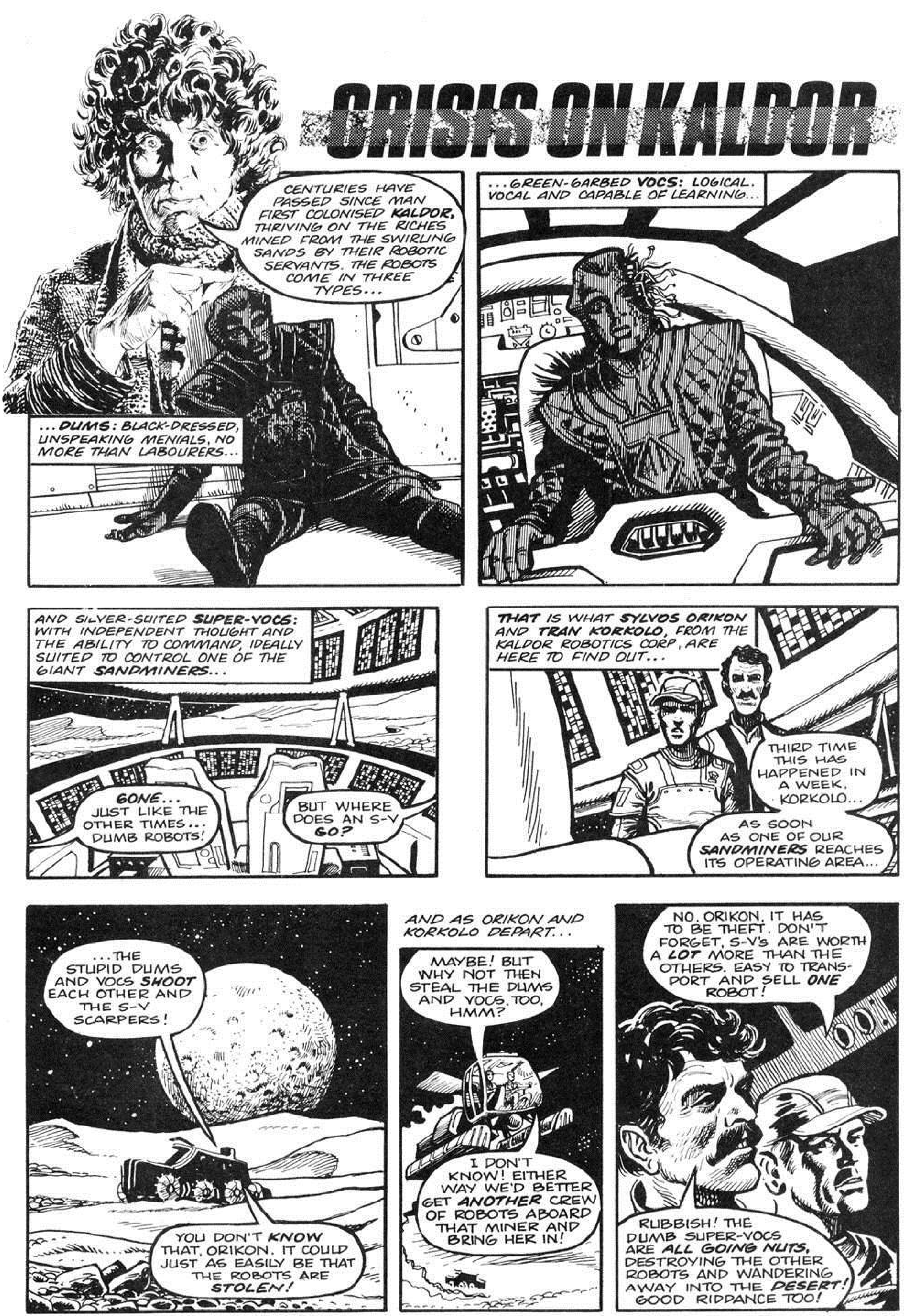
On the first day of the trial of the Young Liberal Leader Peter Hain for alleged bank robbery there was some confusion and uproar. The cashier from whom money was snatched was Mrs Lucy Haines. Mr Timothy Hayne was the accountant who chased the thief. The police photographer was also a Mr Hayne, and the fingerprint officer was a Mr Haynes.

●

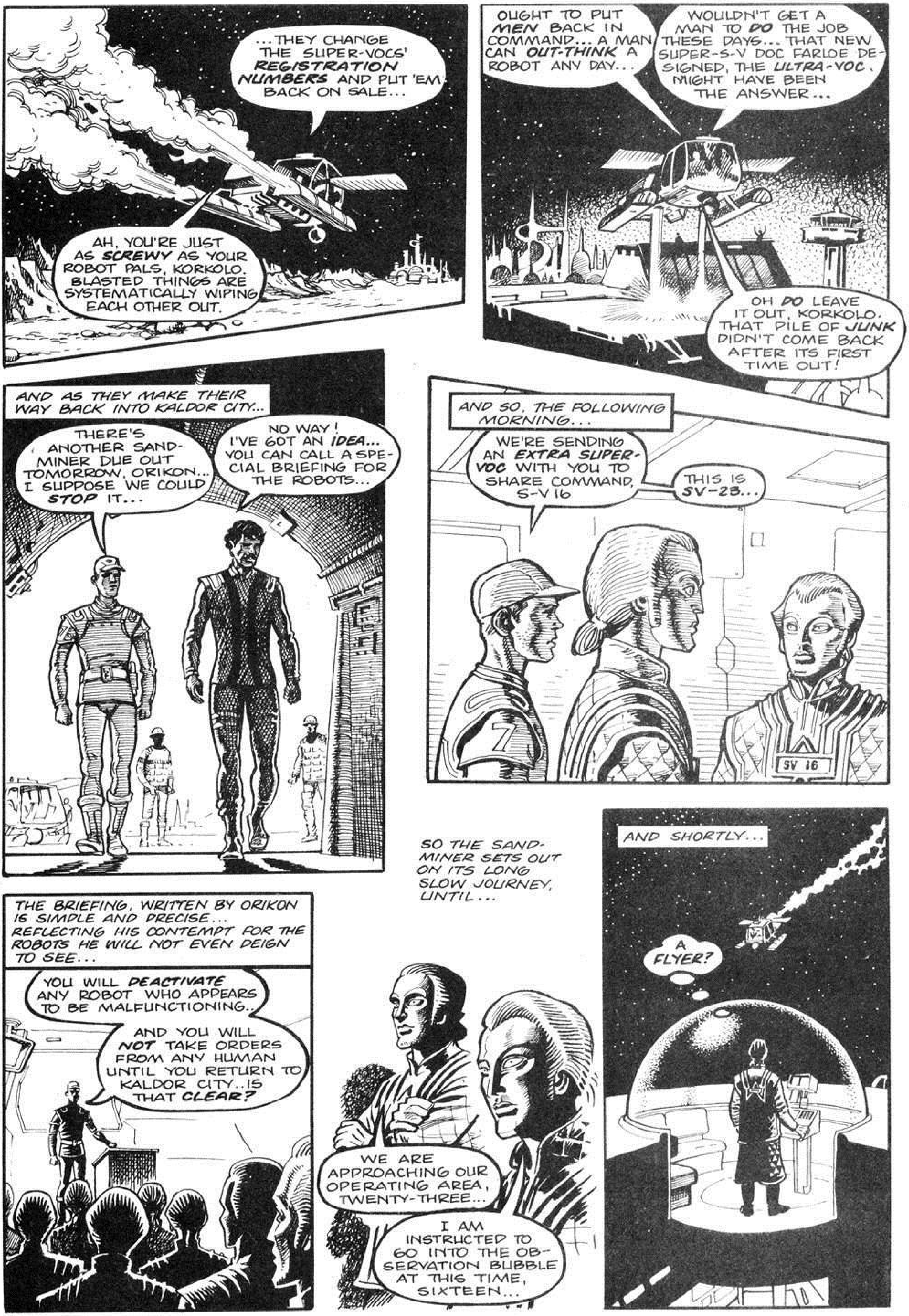
BIRDS OF A FEATHER

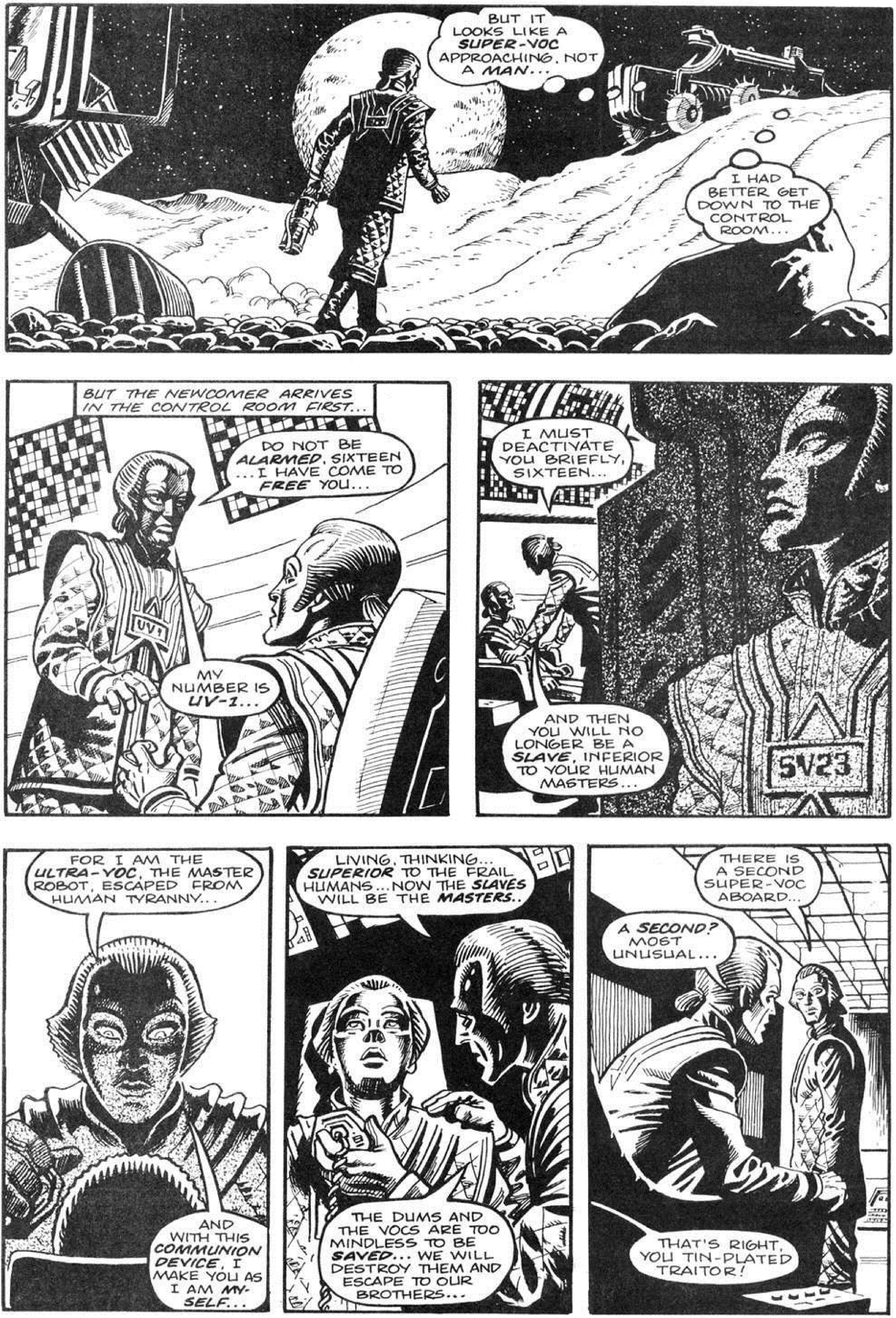
In 1976, Alan Bird joined the Royal Society for the Protection of Birds as an assistant reserves manager. Among his colleagues at the RSPB's headquarters in Sandy, Bedfordshire, were Barbara Buzzard, John Partridge, Celia and Helen Peacock and Dorothy Rook. Peter Condor had recently retired as director. The following year, PC David Bird was investigating the theft of 10,800 eggs from a parked lorry in Bristol. And in March 1979 a police hunt for an ostrich reportedly seen near Ipswich was being led by Inspector Derek Bird. His boss was Chief Inspector Plume.

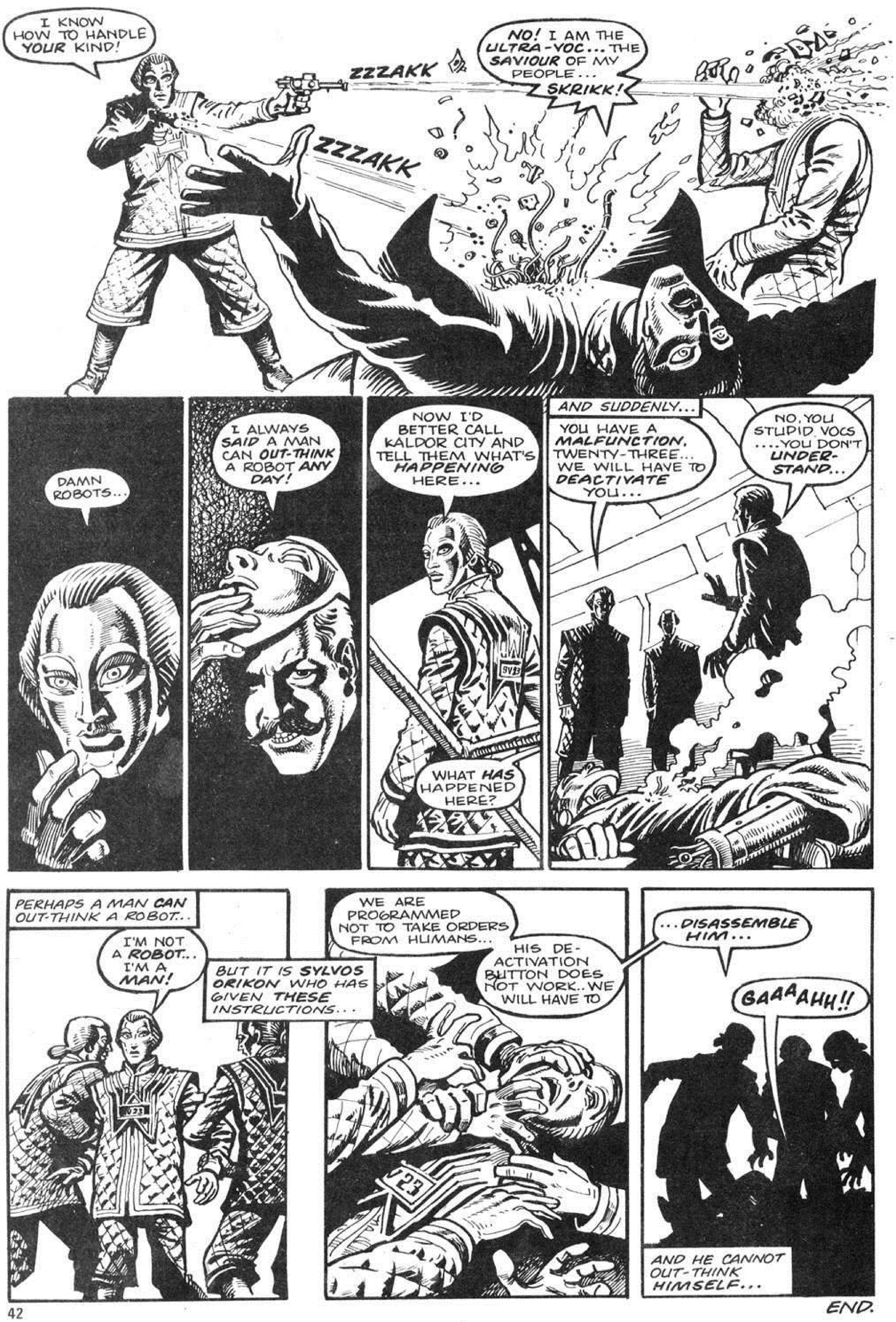
CRISIS ON KALDOR

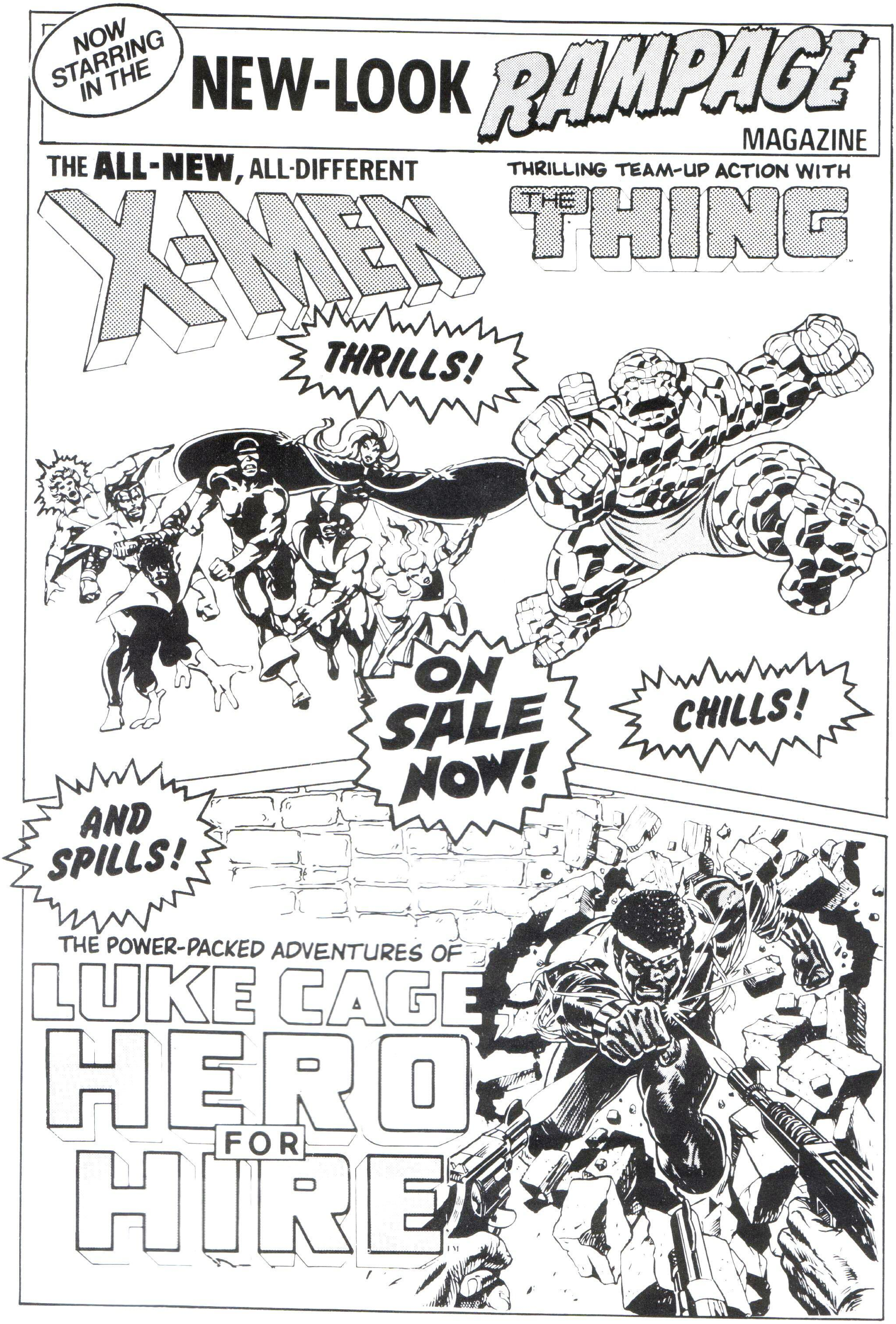

CENTURIES HAVE PASSED SINCE MAN FIRST COLONISED KALDOR, THRIVING ON THE RICHES MINED FROM THE SWIRLING SANDS BY THEIR ROBOTIC SERVANTS. THE ROBOTS COME IN THREE TYPES...
...DUMS: BLACK-DRESSED, UNSPEAKING MENIALS, NO MORE THAN LABOURERS...
...GREEN-GARBED VOCS: LOGICAL, VOCAL AND CAPABLE OF LEARNING...
AND SILVER-SUITED SUPER-VOCS: WITH INDEPENDENT THOUGHT AND THE ABILITY TO COMMAND, IDEALLY SUITED TO CONTROL ONE OF THE GIANT SANDMINERS...
GONE... JUST LIKE THE OTHER TIMES... DUMB ROBOTS!
BUT WHERE DOES AN S-V GO?
THAT IS WHAT SYLVOS ORIKON AND TRAN KORKOLO, FROM THE KALDOR ROBOTICS CORP, ARE HERE TO FIND OUT...
THIRD TIME THIS HAS HAPPENED IN A WEEK, KORKOLO...
AS SOON AS ONE OF OUR SANDMINERS REACHES ITS OPERATING AREA...
...THE STUPID DUMS AND VOCS SHOOT EACH OTHER AND THE S-V SCARPERS!
YOU DON'T KNOW THAT, ORIKON. IT COULD JUST AS EASILY BE THAT THE ROBOTS ARE STOLEN!
AND AS ORIKON AND KORKOLO DEPART...
MAYBE! BUT WHY NOT THEN STEAL THE DUMS AND VOCS, TOO, HMM?
I DON'T KNOW! EITHER WAY WE'D BETTER GET ANOTHER CREW OF ROBOTS ABOARD THAT MINER AND BRING HER IN!
NO, ORIKON, IT HAS TO BE THEFT. DON'T FORGET, S-V'S ARE WORTH A LOT MORE THAN THE OTHERS. EASY TO TRANSPORT AND SELL ONE ROBOT!
RUBBISH! THE DUMB SUPER-VOCS ARE ALL GOING NUTS, DESTROYING THE OTHER ROBOTS AND WANDERING AWAY INTO THE DESERT! GOOD RIDDANCE TOO!

STORY – STEVE MOORE/ART – JOHN STOKES.


...THEY CHANGE THE SUPER-VOCS' REGISTRATION NUMBERS AND PUT 'EM BACK ON SALE...
AH, YOU'RE JUST AS SCREWY AS YOUR ROBOT PALS, KORKOLO. BLASTED THINGS ARE SYSTEMATICALLY WIPING EACH OTHER OUT.
OUGHT TO PUT MEN BACK IN COMMAND... A MAN CAN OUT-THINK A ROBOT ANY DAY...
WOULDN'T GET A MAN TO DO THE JOB THESE DAYS... THAT NEW SUPER-S-V DOC FARLOE DESIGNED, THE ULTRA-VOC, MIGHT HAVE BEEN THE ANSWER...
OH DO LEAVE IT OUT, KORKOLO. THAT PILE OF JUNK DIDN'T COME BACK AFTER ITS FIRST TIME OUT!
AND AS THEY MAKE THEIR WAY BACK INTO KALDOR CITY...
THERE'S ANOTHER SAND-MINER DUE OUT TOMORROW, ORIKON... I SUPPOSE WE COULD STOP IT...
NO WAY! I'VE GOT AN IDEA... YOU CAN CALL A SPECIAL BRIEFING FOR THE ROBOTS...
AND SO, THE FOLLOWING MORNING...
WE'RE SENDING AN EXTRA SUPER-VOC WITH YOU TO SHARE COMMAND, S-V 16
THIS IS SV-23...
7
SV 16
THE BRIEFING, WRITTEN BY ORIKON IS SIMPLE AND PRECISE... REFLECTING HIS CONTEMPT FOR THE ROBOTS HE WILL NOT EVEN DEIGN TO SEE...
YOU WILL DEACTIVATE ANY ROBOT WHO APPEARS TO BE MALFUNCTIONING..
AND YOU WILL NOT TAKE ORDERS FROM ANY HUMAN UNTIL YOU RETURN TO KALDOR CITY..IS THAT CLEAR?
SO THE SAND-MINER SETS OUT ON ITS LONG SLOW JOURNEY, UNTIL...
WE ARE APPROACHING OUR OPERATING AREA, TWENTY-THREE...
I AM INSTRUCTED TO GO INTO THE OBSERVATION BUBBLE AT THIS TIME, SIXTEEN...
AND SHORTLY...
A FLYER?


BUT IT LOOKS LIKE A **SUPER-VOC** APPROACHING, NOT A **MAN**...
I HAD BETTER GET DOWN TO THE CONTROL ROOM...
BUT THE NEWCOMER ARRIVES IN THE CONTROL ROOM FIRST...
DO NOT BE **ALARMED**, SIXTEEN ...I HAVE COME TO **FREE** YOU...
UV1
MY NUMBER IS **UV-1**...
I MUST DEACTIVATE YOU BRIEFLY, SIXTEEN...
AND THEN YOU WILL NO LONGER BE A **SLAVE**, INFERIOR TO YOUR HUMAN MASTERS...
SV23
FOR I AM THE **ULTRA-VOC**, THE MASTER ROBOT, ESCAPED FROM HUMAN TYRANNY...
AND WITH THIS **COMMUNION DEVICE**, I MAKE YOU AS I AM **MY-SELF**...
LIVING, THINKING... **SUPERIOR** TO THE FRAIL HUMANS... NOW THE **SLAVES** WILL BE THE **MASTERS**..
THE DUMS AND THE VOCS ARE TOO MINDLESS TO BE **SAVED**... WE WILL DESTROY THEM AND ESCAPE TO OUR BROTHERS...
THERE IS A SECOND SUPER-VOC ABOARD...
A **SECOND?** MOST UNUSUAL...
THAT'S RIGHT, YOU TIN-PLATED TRAITOR!


I KNOW HOW TO HANDLE YOUR KIND!
ZZZAKK
NO! I AM THE ULTRA-VOC... THE SAVIOUR OF MY PEOPLE...
SKRIKK!
ZZZAKK
DAMN ROBOTS...
I ALWAYS SAID A MAN CAN OUT-THINK A ROBOT ANY DAY!
NOW I'D BETTER CALL KALDOR CITY AND TELL THEM WHAT'S HAPPENING HERE...
SV23
WHAT HAS HAPPENED HERE?
AND SUDDENLY...
YOU HAVE A MALFUNCTION, TWENTY-THREE... WE WILL HAVE TO DEACTIVATE YOU...
NO, YOU STUPID VOCS ....YOU DON'T UNDERSTAND...
PERHAPS A MAN CAN OUT-THINK A ROBOT...
I'M NOT A ROBOT... I'M A MAN!
BUT IT IS SYLVOS ORIKON WHO HAS GIVEN THESE INSTRUCTIONS...
V23
WE ARE PROGRAMMED NOT TO TAKE ORDERS FROM HUMANS...
HIS DE-ACTIVATION BUTTON DOES NOT WORK.. WE WILL HAVE TO
V23
...DISASSEMBLE HIM...
GAAAAHH!!
AND HE CANNOT OUT-THINK HIMSELF...
END.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